ENGLISH COMPOSITION

BOOK TWO

BROOKS

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In arranging a talk

Ask:

Five general principles

(1) Clearness, or the object to make audience see

(2) Impressiveness or make audience feel

(3) Belief - To accept

(4) Action - To do

(5) Entertainment - To enjoy

{ By restating
" illustration
" testimony } General Aims.

ENGLISH COMPOSITION

BOOK TWO

BY

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NEW YORK ·:· CINCINNATI ·:· CHICAGO
AMERICAN BOOK COMPANY

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Entered at Stationers' Hall, London.

BROOKS'S ENG. COMP., BOOK II.

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PREFACE

ENGLISH COMPOSITION, Book Two, completes the work begun in the first two years of the high school by treating the four forms of discourse, as well as Grammar and Diction, from the more advanced point of view of the third and fourth years. It furthermore presents work on the Drama, the Novel, the Short Story, the Essay, and Poetry, designed mainly to cultivate a discriminating appreciation of these forms of literature.

The aim of the book is not merely to develop skill in expressing thought with clearness, ease, and force, but also to lead the pupil to draw, from his inner consciousness, ideas of which he is but dimly aware, and to find in his own experience the richest store of material for composition. The purpose, in other words, is to encourage invention and to develop orderly habits of thought, as well as to teach the principles of good style.

The text is intended not as material for recitation, but rather for discussion between teacher and pupil, in preparation for the practical work of composition. The real test of the pupil's grasp of a principle will be found in his ability to put it into practice in his own theme writing.

In connection with the themes, the chief effort of the teacher should be directed toward cultivating the pupil's power to criticize his own themes before they are submitted in their finished form. The correction that the pupil does for himself counts for far more in his develop-

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ment than the criticism that proceeds from the teacher. The teacher's comments should emphasize, as far as possible, the good features of the pupil's work. Destructive criticisms should, in general, be impersonal and directed toward a single definite point.

In composition, as in other things, it is better to do only one thing at a time. Each theme, therefore, emphasizes a single point to which it will be found desirable to confine the teaching effort. An attempt to correct *all* errors every time they appear will result in hopeless confusion in the mind of the pupil. Concentration of effort on one point at a time will impress each principle firmly on the mind, with a cumulative effect that will manifest itself in more and more perfect themes as the pupil advances in the work.

The themes suggested cover a wide range of interests. They consist, in the main, of five types: (1) personal themes drawn from the pupil's own experiences; (2) literary themes suggested by books read both in and out of school, as well as by plays or lectures attended by the pupil; (3) school themes, dealing with the pupil's various studies as well as with school activities, such as games, debates, and entertainments; (4) community themes, bearing on social interests, current events, problems of local government, ethics, hygiene, etc.; (5) business and social letters, suggested by the needs of the high school student or graduate in his ordinary business or social activities. Throughout the book much stress is laid on oral composition as a means of expression quite as important as the written theme. The supplementary theme lists at the end of the book furnish still further material for both oral and written work.

In providing illustrative material, the author has kept in view the double purpose of cultivating the pupil's literary taste and furnishing him with models not too far beyond his power of imitation. Such imitation, however, while useful as an exercise in form, must not be carried so far as to stifle originality. The pupil, throughout the course, should be encouraged to be constructive rather than imitative, and should be cautioned never to allow the *form* of expression to dominate the *thought*.

The author wishes to express his obligation for advice to all who coöperated in the making of the Brooks and Hubbard Composition-Rhetoric; and to Mr. Gilbert S. Blakely, Morris High School, New York; to Mr. Harold E. Foster, Morris High School, New York; to Miss Ellen E. Garrigues, DeWitt Clinton High School, New York; to Professor T. Warrington Gosling, Hughes High School, Cincinnati; to Miss Josephine L. Hammond, Practical Arts High School, Boston; to Dr. Charles S. Hartwell, Eastern District High School, Brooklyn; to Miss May McKitrick, East Technical High School, Cleveland; to Professor L. A. Pittenger, Indiana University, Bloomington; and to Miss Mabel L. Warner, Roxbury High School, Boston.

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BROOKS'S ENGLISH COMPOSITION—BOOK II

I. INTRODUCTORY CHAPTER

It is assumed that the pupil using this book has had previous training in English composition equivalent to that presented in Brooks's *English Composition—Book One.* He should have had some training designed to give him the ability to express his thoughts and feelings freely and accurately; to frame his sentences, paragraphs, and longer compositions with due regard to unity, coherence, and emphasis; to recognize and use the various methods of paragraph development; and to correct in his own themes errors in rhetorical qualities, as well as in spelling, capitalization, punctuation, and grammatical construction. Some of the more important parts of *Book One* are briefly summarized in this chapter, *not as a basis of instruction, but merely for review and reference.* The same topics should be frequently emphasized in connection with the work in *Book Two.*

General Principles of Composition.—There are three important principles to be considered in every composition: *unity, coherence,* and *emphasis.*

Unity.—Unity is that principle of composition which requires that every detail shall aid directly in the development of one chief thought.

A sentence has unity if it contains but one central thought, to which all minor ideas are subordinate. A compound sentence has unity if it expresses an idea that is the resultant of two or more closely related ideas. A paragraph has unity if each sentence that it contains aids in making clear the meaning of its principal thought. A whole com-

position has unity if each paragraph that it contains aids in developing the chief thought indicated by the subject.

Coherence. — Coherence is that principle of composition which requires that the sequence of ideas shall be clear. Well-formed sentences explaining the different phases of thought should be closely woven together within the paragraphs, and the paragraphs themselves should carry forward continuously the development of the subject of the whole composition. Coherence may be secured by observing sequence. For example, *sequence in time* will aid in determining the coherent order of a narrative; *sequence in place* will aid in determining the coherent order of a description; and *sequence of cause and effect* will aid in determining the coherent order of an explanation.

Emphasis. — Emphasis is that principle of composition which requires that the relative importance of the parts be made clear. Emphasis may be given in two ways, — *by position* and *by proportion.*

Emphasis *by position* is given to any fact or idea by placing it first or last in the composition. In a narrative the time-order is usually fixed and there is little chance to give emphasis by position. The characters, however, should be introduced early, and the incentive moment should be placed near the beginning, and the climax near the end of the story. In debating the first place and the last should be given to the strongest arguments.

Emphasis *by proportion* is given by assigning more space to important than to unimportant ideas. Although a story of a trip might need to mention the waiting for the train, the incident would be overemphasized if two thirds of the space were filled with a recital of what occurred while waiting for the train. The unimportant should be condensed. Sometimes, however, brevity gives emphasis. A short sentence is often more emphatic than a long sentence.

The Paragraph. — A paragraph is a group of related sentences expressing one main thought. Although there may be many subordinate ideas, each of these ideas should bear directly upon the central thought of the paragraph.

The Topic Statement. — A clear, concise statement of the main thought contained in a paragraph is called the topic statement. The central thought may be expressed in a part of a sentence, a whole sentence, or even in two sentences. In continuous narratives the successive paragraphs are frequently without topic statements. If the paragraph does not contain a topic statement, one can be framed that will tell briefly what the paragraph is about. The topic sentence is usually the first one in the paragraph, but it may occur within the paragraph or at the end.

Speaking of surprises at digging, reminds me that *a pig was once surprised at the results of its digging.* A zigzag rail fence separated a hayfield from an orchard. There were apples in the orchard, and the pig wanted to get them. The corners of the fence were supported on stones partly sunk in the earth to hold the bottom rail for a short distance above the ground so that it would not so soon decay. One corner was on a short length of a large piece of drainpipe, which was sunk into the ground within a few inches of the top so that both openings were in the hayfield. The inquisitive and persistent pig dug into one end and then "rooted" out the dirt and pushed it through the other opening. It looked as if the digging would make a hole by which to enter the orchard; but it didn't, and it was, indeed, a surprised pig that found itself after much labor back in the same field. Repeated traveling back and forth through that drainpipe, which at the opening plainly led out of the field, seemed never to make clear just what was the trouble. It was an unending surprise.

Development of a Paragraph by Giving Details. — The meaning of a topic statement may often be made clear by the use of details. In the following selection we are not expected to be satisfied with the bare statement that the transforma-

tion was wonderful. The meaning is made clear by the details that follow.

I left my garden for a week, just at the close of the dry spell. A season of rain immediately set in, and when I returned *the transformation was wonderful.* In one week every vegetable had fairly jumped forward. The tomatoes, which I left slender plants, eaten of bugs and debating whether they would go backward or forward, had become stout and lusty, with thick stems and dark leaves, and some of them had blossomed. The corn waved like that which grows so rank out of the French-English mixture at Waterloo. The squashes — I will not speak of the squashes. The most remarkable growth was the asparagus. There was not a spear above ground when I went away; and now it had sprung up, and gone to seed, and there were stalks higher than my head.

— WARNER: *My Summer in a Garden.*

Development of a Paragraph by Giving Specific Instances. — The meaning of a topic statement may often be made clear by the use of one or more explanatory instances. The statement, "Good roads are of value in many ways," suggests at once some specific ways in which good roads are of value. Notice the specific instances in the following selection: —

The lower portions of stream valleys which have sunk below sea level are called *drowned valleys.* The lower St. Lawrence is perhaps the greatest example of a drowned valley in the world, but many other rivers are in the same condition. The old channel of the Hudson River may be traced upon the sea bottom about 125 miles beyond its present mouth, and its valley is drowned as far up as Troy, 150 miles. The sea extends up the Delaware River to Trenton, and Chesapeake Bay with its many arms is the drowned valleys of the Susquehanna and its former tributaries. Many of the most famous harbors in the world, as San Francisco Bay, Puget Sound, the estuaries of the Thames and the Mersey, and the Scottish firths, are drowned valleys. — DRYER: *Lessons in Physical Geography.*

Development of a Paragraph by Using Comparison or Contrast. — The meaning of a topic statement may often be made clear by the use of a suitable comparison. A person

familiar with Niagara will gain some idea of Yosemite if he is told in what ways these cataracts differ.

Niagara is the largest cataract in the world, while Yosemite is the highest; it is the volume that impresses you at Niagara, and it is the height of Yosemite and the grand surroundings that make its beauty. Niagara is as wide as Yosemite is high, and if it had no more water than Yosemite has, it would not be of much consequence. The sound of the two falls is quite different: Niagara makes a steady roar, deep and strong, though not oppressive, while Yosemite is a crash and rattle, owing to the force of the water as it strikes the solid rock after its immense leap.

Development of a Paragraph by Stating Cause and Effect. — The meaning of a topic statement may often be made clear by a statement of cause and effect. We feel that our readers will understand our meaning if we enable them to answer the question, "Why is this so?"

The most immediate effect produced by forests is the improvement of the soil into which their roots penetrate. Wherever trees succeed in finding a foothold upon the surface of the earth, they proceed at once to make and to preserve a coating of soil, which in the end may become fit for cultivation. The roots penetrate downward into the crevices of the rock, starting as slender filaments which, growing in size, wedge the stones apart and thus make the beginnings of a soil. Into every cranny of the disrupted stone, yet other roots find their way and repeat the process of breaking. In this way in the subsoil, the rock is fractured into bits, becomes subjected to the dissolving action of the soil water, and so affords food for plants.

— N. S. Shaler: *Uses of Forests.*

Development of a Paragraph by Repetition. — The meaning of a topic statement may often be made clear by repetition of the thought in a different form. Each repetition should make the central thought clearer and more definite.

This dense forest was to the Indians a home in which they had lived from childhood, and where they were as much at ease as a farmer on his own acres. To their keen eyes, trained for generations

to more than a wild beast's watchfulness, the wilderness was an open book; nothing at rest or in motion escaped them. They had begun to track game as soon as they could walk; a scrape on a tree trunk, a bruised leaf, a faint indentation of the soil, which no white man could see, all told them a tale as plainly as if it had been shouted in their ears. — THEODORE ROOSEVELT: *The Winning of the West.*

Development of a Paragraph by a Combination of Methods. — Often the meaning of a topic statement can best be made clear by means of a combination of two or more of the methods of paragraph development. Notice in the following paragraph that the second sentence is a repetition of the first; that the next four sentences give specific instances; and that the last sentence states the effect of the company's action: —

The company never engages a man except with the expectation of advancing him. It never hires a man who seems capable of filling only the particular place for which he is retained. The position of conductor, for example, is the last stage of promotion in a line beginning with baggage clerks. The Pennsylvania never gives an applicant a job as baggage clerk unless he has in him the making of a conductor. A baggage clerk must have not only the qualities needed in that position, but the quickness, intelligence, courtesy, and good appearance required in an ideal conductor. Likewise, a man never gets a position as fireman unless the company is satisfied that some day he will make an engineer. Thus no employee, however humble his station, ever regards himself as side-tracked, but works in the expectation of promotion, and is consequently qualifying himself for the position just ahead.
— BURTON J. HENDRICK: *The Superannuated Man.* (*McClure's.*)

The Transitional Paragraph. — Just as a word or a phrase may serve to denote the relation in thought between paragraphs, so a whole paragraph may be used to carry over the thought from one group of paragraphs to another group. Such a paragraph makes a transition from one general topic, or method of treating the subject, to some other general topic or to the consideration of the subject from a different point

of view. Such a transitional paragraph may summarize the thought of the preceding paragraph and announce a change of topic; or it may mark the transition to the new topic and set it forth in general terms. For examples of transitional paragraphs, see the following: —

Lincoln: *The First Inaugural Address.* Paragraph beginning "It follows from these views," etc.

Schurz: *Abraham Lincoln.* Paragraph beginning "This was like a sacred poem," etc.

Addison: *Spectator No. 37.* Paragraph beginning "I was taking a catalogue," etc.

Addison: *Spectator No. 123.* Paragraph beginning "This makes me often think," etc.

Dickens: *David Copperfield.* Chapter IV. Paragraph beginning "The reader now understands," etc.

The Summarizing Paragraph. — Frequently we may emphasize our thought by concluding what we have written with a paragraph that summarizes the main points of the theme. Such a summary is in effect a restatement of the topic sentences of our paragraphs. The selection below is a paragraph summarizing an article about printing. We can tell from reading this paragraph what each paragraph of the whole composition was about.

What I have argued for amounts to this: That the art of printing is a limited art, necessarily. That the printer, in spite of his limited sphere of action, may yet obtain variety by small changes made in harmony with the principles of his craft. That the printer should aim to produce variety and not content himself with repeating a single change. That a new change should, instead of becoming a fashion, be taken as a stepping stone for a further change, and so take the printer out of a rut. That each piece of work should be considered in and for itself, no matter what it may be. That the printer should himself initiate changes and not wait for his patrons to suggest them. And finally, that he should look upon his craft as something more than a mere job of work.

— Temple Scott: *The Limitations of the Printer's Art.*

Preparing to Recite. — In preparing for a recitation it is necessary *first,* to get the main thought in each paragraph, that is, to select the topic statement or to make one; *second,* to determine what the writer says about this topic statement; and *third,* to restate it in our own language, illustrating it from our own knowledge of the subject.

Getting the Main Thought. — The *first* step in preparing for a recitation is the finding of the main thought. A properly constructed paragraph expresses one main thought which must be determined before we can understand the meaning of the paragraph. The paragraph may contain other thoughts, but each should be subordinate to the chief thought. Much of the difficulty in learning lessons is caused by the failure to determine what is the main idea and which are the subordinate ideas. In order to understand readily what we read, we must determine the topic statement of each paragraph.

Determining What the Author Says. — The *second* step in preparing for a recitation consists in determining what the author says about his main thought. We ask ourselves, "What reasons does the author give? What specific examples does he mention? What subordinate ideas does the paragraph contain and what is their relative importance?"

Thinking Our Own Thoughts. — The *third* step in preparing for a recitation consists in determining whether we can furnish additional thoughts about the subject discussed in the paragraph. A summary of what the author says, together with our own comments, is required for the proper discussion of a topic statement. We ask ourselves: "What do we already know about the subject? Do we agree with the author's reasons? If not, why not? Can we give other examples or illustrations? What does the paragraph suggest to us?"

Incomplete and Inaccurate Thoughts. — In reading what another person has written, we must take care to get the

exact meaning that his words are intended to convey. If we do not know the meanings of the words he uses, or if we substitute other ideas for those of the writer, our own thoughts may become either incomplete or inaccurate. If, for example, we do not know the meaning of *fluent* and *viscous*, we shall fail to understand the statement, "Fluids range from the peculiarly fluent to the peculiarly viscous."

The Topical Recitation. — A topical recitation should be an exercise in clear thinking rather than in word memory. A topical recitation requires recognition of the main idea and ability to develop it by one of the following methods, or by a combination of them: (1) by the use of details, (2) by the use of specific instances, (3) by the use of comparisons or contrasts, (4) by the statement of causes or effects, or (5) by repetition.

Thoughts so mastered are our own. We understand them, and consequently can explain them, or describe them, or prove them to others. We can furnish details or instances, originate comparisons, or state causes and effects. *When ideas gained from language have thus become our own, we do not need to remember the language in which they were expressed. Not until then do they become proper material for purposes of composition.*

Preparing to Write a Paragraph. — There are two steps necessary in preparing to write a paragraph: *first*, the selection of a topic statement that will express the principal thought, and *second*, the selection of the minor thoughts that will best make clear the meaning of the topic statement.

Selection of a Topic Statement. — The *first* step in preparing to write a paragraph consists in making a concise and definite topic statement. In order to make such a statement, we must have clearly in mind what the chief thought of a paragraph is to be.

Selection of Minor Ideas. — The *second* step in preparing to write a paragraph is the selection of the minor ideas that will make clear the meaning of the topic statement. In selecting the minor ideas to be included in a paragraph, we must remember that, in order to be a real paragraph, a group of sentences must possess *unity;* that is, the sentences must all be closely related to *one* central thought.

Rhetorical Qualities of the Sentence. — The charm and the force with which we present our ideas depend largely on our ability to use sentences correctly and effectively. Not only must our sentences be grammatically correct, but they should be clear and forcible. Each sentence should possess *unity, coherence,* and *emphasis.*

We have learned in Book One (Ch. IV) that: —

1. Unity of the sentence is secured: —
   (*a*) By expressing only one leading thought to which all minor ideas are subordinate.
   (*b*) By avoiding too many dependent clauses.
   (*c*) By guarding against incongruous ideas.
   (*d*) By refraining from a needless change of construction.
   (*e*) By completing the thought in one sentence instead of breaking up into several short sentences a thought that belongs in one.
2. Coherence is secured: —
   (*a*) By the careful placing of modifiers.
   (*b*) By the careful use of pronouns.
   (*c*) By the careful use of participles.
   (*e*) By the careful use of connectives.
   (*d*) By refraining from a needless change of construction.
3. Emphasis is secured: —
   (*a*) By placing important words in conspicuous positions.

(*b*) By the use of climax.
(*c*) By the use of the balanced sentence.
(*d*) By the use of the periodic sentence.
(*e*) By the judicious use of interrogative, imperative, or exclamatory sentences.
(*f*) By the omission of connectives.
(*g*) By the use of variety.
(*h*) By the repetition of words and phrases.
(*i*) By avoiding superfluous words.
(*j*) By the use of an epigram.

Choice of Words.— As our knowledge grows with our experience, we need a larger stock of words for the expression of our ideas. We should have at our command a vocabulary from which we may choose words that express our ideas *correctly*, *exactly*, *appropriately*, and *forcibly*.

The Correct Word. — A word is used correctly when it is used in its accepted meaning. Since the meanings of words are determined by usage, it is necessary that we employ only words that are in *good* usage. Words in good usage are those which are used throughout the nation, at the present time, by the best writers and speakers.

1. *Words in national use.* — Words that are used only in certain sections of the country should be avoided. In the dictionaries, such words are marked *local* or *provincial* (*i.e.* used only in certain places).

2. *Words in present use.* — Although in the course of time a word may have had many different meanings, only its present meaning should be accepted. A word should not be used with any meaning that the dictionary marks *obsolete* (*i.e.* out of use) or *obsolescent* (*i.e.* going out of use).

3. *Words in reputable use.* — As reputable writers select their words with care, their writings, considered collectively, serve as a practical guide in the choice of correct words.

Words that are in common use by a number of the best writers may be accepted without question, but words seldom or never used by such writers should be regarded with suspicion.

Some words are used only in conversation. Such words are marked *colloquial* in the dictionary, and should not be used in written composition. Slang should be avoided.

The Exact Word. — Care must be taken to select a word that not only is correct but also an exact expression of our meaning. For the statement of a general truth, general words are necessary. If we wish to state a general characteristic of fish, the sentence, "Fish swim," will more exactly express our thought than the sentence, "Trout swim." If, on the other hand, we wish to state a specific fact, specific words will better express our thought. To say, "We caught six *trout*," tells more definitely what we did than to say, "We caught six *fish*."

The Appropriate Word. — The words we use should not only correctly and exactly express our meaning, but should also be appropriate to the *subject*, to the *occasion*, and to the *understanding of the readers*.

1. *Words appropriate to the subject.* — The appropriateness of words is determined to some extent by the subject. In writing about simple and familiar subjects, simple and common words should be used, but threadbare and hackneyed expressions should be avoided.

2. *Words appropriate to the occasion.* — For occasions of greater dignity than others, a greater departure from simple and familiar language is warranted. That which would be appropriate in a graduation address, for example, might be out of place in a letter to a friend.

3. *Words appropriate to the understanding of the reader.* — In order to be appropriate, the words that we employ must be suited to the understanding of the reader. In case there is doubt as to whether a particular word will be understood

by our readers, it is well to substitute one that is more likely to be understood. When we have written anything, it is well to ask ourselves whether we have used words with which *the reader* is likely to be familiar.

The Expressive Word. — Language may be correct, exact, and appropriate, and yet be very dull. It may fail to arouse our interest or to hold our attention because it lacks expressiveness. Expressiveness may be increased by the use of *simple words, specific words, suggestive words,* and *figurative expressions.*

1. *Expressiveness by use of simple words.* — Simple words are usually more forceful than high-sounding words. Much of the best literature is expressed in the simplest of language.

2. *Expressiveness by use of specific words.* — Specific words are usually more expressive than general words. Properly selected specific words increase the vividness of the impressions made.

3. *Expressiveness by use of suggestive words.* — Much of the expressiveness of a word depends upon its suggestiveness. A word not only has a specific meaning but also may suggest a number of other ideas. The word *dagger* suggests assassination; *desk*, an office, or a schoolroom; *ice*, the refrigerator, or skating, or hockey, or cold, or the north pole. The mention of Thanksgiving recalls the family reunion, the dinner, and the festivities that accompany that day. The effective presentation of our thought often requires the use of suggestive words.

4. *Expressiveness by use of figurative language.* — Expressiveness is often much increased by the use of figurative language.

Kinds of Composition. — There are two general classes of writing, — that which informs, and that which entertains. The language that we use should make our meaning clear, arouse interest, and give vividness. Writing that informs

will lay greatest emphasis on clearness, though at the same time it may be interesting and vivid. Dullness does not add to the value of an explanation. On the other hand, writing that entertains, though it must be clear, will lay greater emphasis on interest and vividness. That language is best which combines all three of these characteristics. The writer's purpose will determine to which the emphasis shall be given.

Forms of Discourse. — When considered with reference to the purpose in the mind of the writer, composition is divided into four *forms of discourse*, — description, narration, exposition, and argument (including persuasion). We have occasion to use each of these forms of discourse daily; we describe, we narrate, we explain, we argue, we persuade. We have used language for these purposes from our infancy, and are now studying composition in order to acquire facility and effectiveness in our speech and writing. In our previous study we have considered each of the four forms of discourse in an elementary way. A more extended treatment is given in this book.

Discourse Presupposes an Audience. — The object of composition is communication, which is not concerned with one's self alone. It always involves two, — the one who gives and the one who receives. If its purpose is to inform, it must inform *somebody;* if to entertain, it must entertain *somebody.* To be sure, discourse may be a pleasure to us, because it is a means of self-expression, but it is *useful* to us because it conveys ideas to the person who hears or reads it. We describe in order that another may picture that which we have observed; we narrate events for the entertainment of others; we explain to others that which we understand; and we argue in order to make some one believe as

we believe or to persuade him to some action. Thus each form of discourse requires that the writer shall give quite as much attention to the way in which the reader will receive his ideas as he gives to the ideas themselves.

> Speaking or writing is, therefore, a double-ended process. It springs from me, it penetrates him; and both of these ends need watching. Is what I say precisely what I mean? That is an important question. Is what I say so shaped that it can readily be assimilated by him who hears? This is a question of quite as great consequence and much more likely to be forgotten. . . . As I write I must unceasingly study what is the line of least intellectual resistance along which my thought may enter the differently constituted mind; and to that line I must subtly adjust, without enfeebling, my meaning. Will this combination of words or that make the meaning clear? Will this order of presentation facilitate swiftness of apprehension, or will it clog the movement?
>
> — George Herbert Palmer: *Self-cultivation in English.*

Sources of Subjects. — The sources of subjects are unlimited; for anything about which we think and in which we are interested may become a suitable subject for a paragraph, an essay, or a book. Such subjects are everywhere, — in what we see and do, in what we think and feel, in what we hear and read. We relate to our parents what a neighbor said; we discuss for the teacher an event in history, or a character in literature; we show a companion how to make a kite or how to work a problem in algebra; we consider the advantages of a commercial course or relate the pleasures of a day's outing, — in each case we are interested, we think, we express our thoughts, and so are practicing oral composition with *subjects that may be used for written exercises.*

Selection of a Subject. — The selection of a subject for a composition always requires consideration of both the writer and the reader.

In so far as the *writer* is concerned, two conditions determine the suitableness of a subject: —

First, the subject must be one about which the writer possesses some knowledge. We cannot make clear to others ideas that are not clear to us. Any subject about which we know little or nothing should be rejected. We must not, however, reject a subject too soon. At first we may feel that we have but few ideas about it, but by *thinking* we may discover that our information is greater than we supposed. We may be able to assign reasons or give instances or originate comparisons or add details, and thus increase our knowledge. We may also from conversation or from reading gain ideas that we can make our own, and consequently we may be able to write intelligently. Care must be taken that this "reading up" on a subject does not fill our minds with a smattering of ideas that we think we understand because we can remember the language in which they were expressed; but reading, *supplemented by thinking*, may enable us to write well about a subject concerning which, on first thought, we seem to know but little.

Second, the subject must be one in which the writer is interested. It will be found difficult for the writer to present vividly a subject in which he himself has no special interest. If the writer has a real interest in his subject, he is likely to present his material in such a manner as to arouse interest in others. In our earlier years we are chiefly interested in the material presented by experience and imagination, but as we grow older our interest increases in thoughts conveyed to us by reading and conversation. Our interest in a subject grows with our knowledge of it. A boy who knows little about Napoleon may, in the effort to inform himself, become greatly interested in the subject. This interest may lead him to a further search for information about Napoleon, and will at the same time aid in making what he writes entertaining to others.

In so far as the *reader* is concerned, two conditions determine the suitableness of a subject: —

First, the subject should be adapted to the knowledge and the interest of the reader. Although we may be interested in a subject and possess sufficient knowledge to treat it successfully, it may still be unsuitable because it is not adapted to the reader. Some knowledge of a subject and some interest in it are quite as necessary on the part of the reader as on the part of the writer, though in the beginning this knowledge and interest may be meager. The possibility of developing both knowledge and interest must exist, however, or the writing will be a failure. It would be difficult to make "Imperialism" interesting to third-grade pupils, or "Kant's Philosophy" to high school pupils.

Second, the language used should be adapted to the understanding of the reader. A writer may select a subject with reference to the knowledge and the interest of his readers, and yet fail to make his meaning clear, because he has not used language suited to the reader. Fortunately, the language with which we are most familiar will, in all likelihood, be familar to those whom we wish to address. Hence, when we write for those of our own age and attainments, or for those of higher attainments, we usually best express for them that which we have expressed most clearly and pleasingly to ourselves. But when we write for younger people, or for those having different interests in life, we must give much attention to simplifying our style. Before writing, it is well to ask for whom we are writing. Then, if necessary, we should modify our language so that it will be suitable for our readers.

Theme Writing and Correcting. — Any written exercise, whether long or short, will throughout this book be called a theme. Frequent practice is necessary for progress in the art of writing; therefore many themes will be required. As each of these themes will have for its main purpose the clear

expression of thought, the teacher's criticism of a theme should be directed chiefly toward faults that obscure the meaning.

After we leave school we shall constantly be called upon to express our ideas clearly. We shall then need to decide for ourselves what we mean to say and whether our ideas are clearly and correctly stated. We shall not have a teacher at hand to make corrections for us. *We shall have to do our own correcting*, and we shall depend for much of our success in life upon our ability to decide what is right, and what is best, and upon our power to correct our own written work in accordance with these decisions. It is therefore important that we acquire the habit of criticizing and correcting our own themes while we are yet in school. Some aid and direction will be given by the teacher, but the really valuable part of our work will be that which we do for ourselves.

We should make the corrections *before* the themes are read to the class or given to the teacher. Each theme should be as perfect as we can make it before it is seen or heard by others. For assistance in correcting themes, suggestions and questions are given with each theme.

The final result of training in composition should be the ability to speak and to write correctly. If we make a mistake in speaking we cannot correct the error. We must speak a *new* sentence in which we *avoid making the error*. In like manner, in writing, it is better to write a new theme in which we avoid an error than it is to correct the faults in a former theme. *The aim is to write correctly, not to correct errors.*

Consistency of Form. — Consistency of form in the same theme is desirable. Frequently there is a choice as to the punctuation to be used, but that which is selected for one place should be used throughout the theme whenever similar conditions occur.

In printed matter it is preferable that items of the same character be printed in the same kind of type. If italics are used to indicate *Note a*, *Note b*, etc., they should be used throughout the chapter to indicate notes. If small capitals are used for one heading, all other headings of the same rank should be in small capitals. In making outlines, topics of the same relative importance should not be indicated in one place by letters and in another place by figures.

In a similar way, consistency of expression will aid in making our thought clear. If we indicate that there are to be three divisions of our thought and start the discussion of one with the word *first*, we should use *second* and *third* to show when we begin to discuss the other two.

II. NARRATION

1. Narration Defined. — Narration is that form of discourse which has for its purpose the relating of a series of events. A narrative may merely recount a series of events or it may in addition portray character. In some narratives action alone is emphasized; in others character development is made prominent; and in many, both action and character are skillfully interwoven. In the best narratives the incidents serve an additional end by revealing the character of the chief persons.

As our chief interests in life relate to persons and their actions, narration is the most interesting form of discourse.

EXERCISES

A. Read one or more stories suggested by the teacher or taken from the current magazines and determine whether the interest lies chiefly in action or in the portrayal of character.

B. Read one or more of the following selections and notice the development of character by means of action: —

1. George Eliot: *Silas Marner.* Chapters IV, XIII, XIX.
2. Thackeray: *Henry Esmond.* Book I, Chapter XIV; Book III, Chapter XIII.
3. Blackmore: *Lorna Doone.* Chapters II, X, LXXIV.
4. Milton: *Paradise Lost.* Book II, lines 629–1055.
5. Tennyson: *Gareth and Lynette.*
6. Shakespeare: *Julius Cæsar.* Act III, Scene 2; Act IV.
   Merchant of Venice. Act III, Scene 2; Act IV.
   Macbeth. Act II, Scene 2; Act III, Scene 4; Act V, Scenes 7 and 8.

2. Variety in Narration. — Narration assumes many forms, including anecdotes, incidents, short stories, letters, novels,

dramas, histories, biographies, and stories of travel and exploration. It includes, also, many newspaper articles such as those which give accounts of accidents and games, and those which report various kinds of meetings. Evidently the field of narration is broad, for wherever life is found or imagined, a subject for a narrative exists.

EXERCISES

A. Name four events that have taken place in your school in which you think your classmates are interested.

B. Name four events of general interest that have occurred in your city or in your state during the last two or three years.

C. From a daily paper, pick out a narrative that is interesting to you.

D. Select a narrative that you think ought to interest many of your classmates.

E. Name three or four strange or mysterious events of which you have heard.

F. Name an actual occurrence that interested you because you wanted to see the result.

Theme I. — *Write a theme telling about something interesting that has happened in your school.*

a. Consider whether your theme will be interesting to the reader.

3. The Chief Elements of Narration. — The chief elements of narration are: *(a)* an introduction, which states the setting, — the time, the place, and the circumstances, — and introduces the characters; *(b)* action, which arouses the interest and maintains the suspense of the reader until the conflict of opposing forces results in the victory of one of them; and (*c*) a brief, fitting conclusion.

4. The Introduction. — Our pleasure in a story depends upon a clear conception of the various situations. This conception is best given by an introduction that states something of the time, the place, the characters, and the circumstances. We wish to know early in the narrative *where* and *when* the events occurred, *who* were there and, possibly, *why* they were there. Frequently all four of these elements are introduced in the first sentence or two. Occasionally, however, a story begins with some interesting situation, the circumstances leading to which are explained later.

The purpose of the introduction is to make the reader clearly understand the conditions. What it shall contain is therefore determined by the demands of the story itself. The last half of a well-written story is not interesting to one who has not read the first half, because the first half contains much that is essential to the complete understanding of the main point of the narrative. A story begun with conversation at once arouses interest. This interest, however, will lag unless the reader soon gets sufficient descriptive and explanatory matter to enable him to understand the story as the plot develops.

EXERCISES

A. Read several good magazine stories and determine at what point in each you can tell *when* the events occurred, *who* the characters were, *where* they were, and *why* they were there.

B. Follow the directions under Exercise *A* for one or more of the following: —

1. Coleridge: *Ancient Mariner.*
2. Lowell: *Vision of Sir Launfal.*
3. Whittier: *Snowbound.*
4. Macaulay: *Horatius at the Bridge.*
5. Irving: *Rip Van Winkle.*

6. Tennyson: *Lancelot and Elaine.*
7. Scott: *Lady of the Lake.*
8. Hawthorne: *Ethan Brand.*
9. Kipling: *Wee Willie Winkie.*
10. Bunner: *A Sisterly Scheme.*
11. Browning: *The Pied Piper of Hamelin.*

Theme II. — *Write a narrative.*

Suggested subjects: —

1. The bravest deed I ever saw.
2. How the mortgage was paid.
3. The Boss, and how he won his title.
4. An accident that I once saw.
5. When I played detective.
6. Lost at night.
7. When skill beat strength.
8. An exciting adventure at our summer camp.
9. Almost caught.

a. Does the introduction include all that is necessary for the clear understanding of the story?

5. Essential Preliminary Incidents. — All incidents essential to the understanding of the story at any point must be included before that point is reached. If a prisoner is to escape from a ship at sea by means of a small boat accidentally left unguarded, the position of this boat should be accounted for *before* the critical moment of the escape.

6. The Incentive Moment. — As the chief business of a story-teller is to arouse the interest of his readers, the sooner he succeeds, the better. Usually he tries to arouse interest from the very beginning of his story by placing in or near the introduction a statement designed to stimulate the curiosity of the readers. The point at which interest begins has been termed the *incentive moment.*

EXERCISES

A. Notice in each of the following selections where the interest begins:—

1. It happened one day about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen on the sand. I stood like one thunderstruck, or as if I had seen an apparition. I listened, I looked round me, but I could hear nothing, nor see anything. I went up the shore, and down the shore, but it was all one; I could see no other impression but that one. I went to it again, to see if there were any more, and to observe if it might not be my fancy; but there was no room for that, for there was exactly the print of a foot, — toes, heel, and every part of a foot. How it came thither I knew not, nor could I in the least imagine. But after innumerable fluttering thoughts, like a man perfectly confused, and out of myself, I came home to my fortification, not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man. Nor is it possible to describe how many various shapes my affrighted imagination represented things to me in; how many wild ideas were formed every moment in my fancy, and what strange, unaccountable whimsies came into my thoughts by the way.

— Daniel Defoe: *Robinson Crusoe.*

2. It was not long after this that my aunt went to take up her residence in an old country seat in Derbyshire, which had long been in the care of merely a steward and housekeeper. She took most of her servants with her, intending to make it her principal abode. The house stood in a lonely, wild part of the country, among the gray Derbyshire hills; with a murderer hanging in chains on a bleak height in full view. . . .

My aunt was struck with the lonely appearance of the house. Before going to bed, therefore, she examined well the fastnesses of the doors and windows; locked up the plate with her own hands, and carried the keys, together with a little box of money and jewels, to her own room; for she was a notable woman, and always saw to all things herself. . . .

All of a sudden she thought she heard something move behind

her. She looked hastily round, but there was nothing to be seen. Nothing but the grimly painted portrait of her poor dear man, hanging against the wall. She gave a heavy sigh to his memory, as she was accustomed to do whenever she spoke of him in company; and then went on adjusting her nightdress and thinking of the squire. Her sigh was reëchoed; or answered by a long-drawn breath. She looked around again, but no one was to be seen. She ascribed these sounds to the wind, oozing through the rat holes of the old mansion; and proceeded leisurely to put her hair in papers, when, all at once, she thought she perceived one of the eyes of the portrait move. — WASHINGTON IRVING: *Tales of a Traveler.*

Theme III. — *Write a short imaginative story.*

Suggested subjects: —

1. A midnight search.
2. What happened when the school clock stopped.
3. Disturbing a hornet's nest.
4. The fate of an Easter bonnet.
5. Chased by a wolf.
6. The story of a fire horse.
7. The soliloquy of the doormat.
8. The story of a runaway slave.

a. Where is the incentive moment?

b. Have you used any essential preliminary details?

7. Plot. — The term *plot* is applied to a complication of incidents bound together by the relation of cause and effect and working towards a final outcome.

A simple story without a plot will relate events in the chronological order of their occurrence. Most of the news articles in the daily papers are illustrations of this kind of narration. A complicated story with a plot not only will make clear the chronological order of events, but also will show that these events are the causes of others that follow, or are the results of traits of character or of previous actions. Such a story usually deals with actions and traits of character that cause

undesirable or uncomfortable results and also with the efforts of the characters to avoid the consequences. Interest in a narrative is enhanced by the conflict between the hero and some physical, personal, or mental obstacle, — open water may delay the progress of an explorer towards the pole; an irate father may need to be appeased; a man's conscience may insist that he perform a disagreeable duty. In any case a story with a plot relates the struggle of opposing forces that move towards a culmination in which the victory of one or the other is finally achieved.

The term *plot* is applied also to a brief statement of the main action of a narrative. It will be of advantage in writing a story to construct in advance a plot that will serve as an outline of what we intend to write.

EXERCISES

Notice the following plots: —

1. A college student receives a telegram saying that a rich uncle will take him to Europe for the summer, if the student can get to New York before a certain boat leaves. He hastens to the railway station, where he finds that the last train that reaches New York in time leaves in an hour. He spends all his money for a ticket, rushes to his room, changes his clothes, packs his trunk, summons a baggage man, and dashes for the train. It then occurs to him that his ticket is in the pocket of his trousers at the bottom of the trunk. Much to the amusement of the bystanders he unpacks the trunk while the drayman is whipping his horse into a run. Finally he gets his ticket and arrives just in time to catch the train. A sympathetic fellow traveler to whom he tells the story asks him why he didn't wait to unpack the trunk in the baggage car.

2. Henry and John start in as reporters on the same paper. Each is anxious to succeed. Each meets with some failures to secure interviews. Henry reports the facts as he finds them; but John occasionally makes up an imaginary interview. Henry keeps his promises not to quote a man; John publishes the news regardless of promises. The editor is very desirous of securing a statement

from the president of a railway about a proposed consolidation of two competing lines. As the president is especially difficult to approach, all the reporters are instructed to secure a statement, if possible. The two reporters happen to meet on the same street car while each is on the way to make an attempt to see the railway president. They discuss the situation and John says that if he can only get into the presence of the railway president, he will get a statement or make one. Henry protests that such action isn't fair and asserts that a reporter should report only what the man interviewed really says. Arriving at his destination, John rushes ahead. Henry waits a while to give John a fair chance. When Henry arrives at the office building, he meets John, who tells him that the clerk won't let a reporter in. After some hesitation Henry decides to try his luck, and much to his astonishment is promptly admitted. He is still more astonished to find that the railroad president proves to be the keen-eyed man who sat opposite him on the street car.

Theme IV. — *Write the plot of one of the following:* —

1. Scott: *Lochinvar.*
2. Irving: *Rip Van Winkle.*
3. George Eliot: *Silas Marner.*
4. A magazine story you have read.
5. Some story assigned by the teacher.

Theme V. — *Write three brief plots. Have the class choose the one that will make the most interesting story.*

Theme VI. — *Write a story, using the plot selected by the class in the preceding theme.*

8. **Climax.** — In every well-written story there is a point at which the suspense of mind is greatest, for the fate of the principal character is being finally decided. This point of greatest interest is called the *climax*. If the plot of the story is well constructed, the interest will continually increase from the incentive moment to the climax.

In the novel and in the drama, both of which may have a complicated plot, several minor climaxes, or crises, may

be found. There may be a crisis to each single event or episode, yet each should be a part of and lead up to the principal or final climax. Such climaxes add to the interest of a carefully woven plot. For example, in the *Merchant of Venice* we have a crisis in both the casket story and the Lorenzo and Jessica episode; but so skillfully are the stories interwoven that the minor climaxes do not lessen our interest in the principal one.

9. Conclusion. — In short stories, the conclusion should follow close upon the climax. There should be but little said after the point of greatest interest has been reached. In novels and in dramas, however, we find that there is often considerable action between the climax and the end of the story.

EXERCISES

A. Read five stories and determine in each case how much action occurs between the major climax and the end of the story.

B. Where is the climax in each of the following selections?

1. He spoke, and Sohrab kindled at his taunts,
And he too drew his sword; at once they rushed
Together, as two eagles on one prey
Come rushing down together from the clouds,
One from the east, one from the west; their shields
Dashed with a clang together, and a din
Rose, such as that the sinewy woodcutters
Make often in the forest's heart at morn,
Of hewing axes, crashing trees — such blows
Rustum and Sohrab on each other hailed.
And you would say that sun and stars took part
In that unnatural conflict; for a cloud
Grew suddenly in heaven, and darked the sun
Over the fighters' heads; and a wind rose
Under their feet, and moaning swept the plain,
And in a sandy whirlwind wrapped the pair.
In gloom they twain were wrapped, and they alone;

For both the on-looking hosts on either hand
Stood in broad daylight, and the sky was pure,
And the sun sparkled on the Oxus stream.
But in the gloom they fought, with bloodshot eyes
And laboring breath; first Rustum struck the shield
Which Sohrab held stiff out; the steel-spiked spear
Rent the tough plates, but failed to reach the skin,
And Rustum plucked it back with angry groan.
Then Sohrab with his sword smote Rustum's helm,
Nor clove its steel quite through; but all the crest
He shore away, and that proud horsehair plume,
Never till now defiled, sank to the dust;
And Rustum bowed his head: but then the gloom
Grew blacker, thunder rumbled in the air,
And lightnings rent the cloud; and Ruksh, the horse,
Who stood at hand, uttered a dreadful cry; —
No horse's cry was that, most like the roar
Of some pained desert lion, who all day
Hath trailed the hunter's javelin in his side,
And comes at night to die upon the sand.
The two hosts heard that cry, and quaked for fear,
And Oxus curdled as it crossed his stream.
But Sohrab heard, and quailed not, but rushed on,
And struck again; and again Rustum bowed
His head; but this time all the blade, like glass,
Sprang in a thousand shivers on the helm,
And in the hand the hilt remained alone.
Then Rustum raised his head: his dreadful eyes
Glared, and he shook on high his menacing spear,
And shouted: "Rustum!" — Sohrab heard that shout,
And shrank amazed; back he recoiled one step,
And scanned with blinking eyes the advancing form;
And then he stood bewildered; and he dropped
His covering shield, and the spear pierced his side.
He reeled, and, staggering back, sank to the ground;
And then the gloom dispersed, and the wind fell,
And the bright sun broke forth, and melted all
The cloud; and the two armies saw the pair —
Saw Rustum standing, safe upon his feet,
And Sohrab, wounded, on the bloody sand.

— Matthew Arnold: *Sohrab and Rustum*

2. Suddenly there came down on the shifting wind, from far up the Giudecca, a sound like the distant baying of a pack of hounds, and as suddenly died away. Then the roar of a thousand throats, caught up by a thousand more about us, broke on the air, as a boatman, perched on a masthead, waved his hat.

"Here they come! *Viva* Pietro! *Viva* Pasquale! — Castellani! — Nicoletti! — Pietro!"

The dense mass rose and fell in undulations, like a great carpet being shaken, its colors tossing in the sunlight. Between the thicket of *ferros*, away down the silver ribbon, my eye caught two little specks of yellow capping two white figures. Behind these, almost in line, were two similar dots of blue; farther away other dots, hardly distinguishable, on the horizon line.

The gale became a tempest — the roar was deafening; women waved their shawls in the air; men, swinging their hats, shouted themselves hoarse. The yellow specks developed into handkerchiefs bound to the heads of Pietro and his brother Marco; the blues were those of Pasquale and his mate.

Then, as we strain our eyes, the two tails of the sea monster twist and clash together, closing in upon the string of rowers as they disappear in the dip behind San Giorgio, only to reappear in full sight, Pietro half a length ahead, straining every sinew, his superb arms swinging like a flail, his lithe body swaying in splendid, springing curves, the water rushing from his oar blade, his brother bending aft in perfect rhythm.

"Pietro! *Pietro!*" came the cry, shrill and clear, drowning all other sounds, and a great field of yellow burst into flower all over the lagoon, from San Giorgio to the Garden. The people went wild. If before there had been only a tempest, now there was a cyclone. The waves of blue and yellow surged alternately above the heads of the throng as Pasquale or Pietro gained or lost a foot. The Professor grew red and pale by turns, his voice broken to a whisper with continued cheering, the yellow rag streaming above his head, all the blood of his ancestors blazing in his face.

The contesting boats surged closer. You could now see the rise and fall of Pietro's superb chest, the steel-like grip of his hands, and could outline the curves of his thighs and back. The ends of the yellow handkerchief, bound close about his head, were flying in the wind. His stroke was long and sweeping, his full weight on the oar; Pasquale's stroke was short and quick, like the thrust of a spur.

Now they are abreast. Pietro's eyes are blazing — Pasquale's teeth are set. Both crews are doing their utmost. The yells are demoniac. Even the women are beside themselves with excitement.

Suddenly, when within five hundred yards of the goal, Pasquale turns his head to his mate; there is an answering cry, and then, as if some unseen power had lent it strength, Pasquale's boat shoots half a length ahead, slackens, falls back, gains again, now an inch, now a foot, now clear of Pietro's bow, and on, on, lashing the water, surging forward, springing with every gain, cheered by a thousand throats, past the red tower of San Giorgio, past the channel of spiles off the Garden, past the red buoy near the great warship, — one quick, sustained, blistering stroke, — until the judge's flag drops from his hand, and the great race is won.

— F. Hopkinson Smith: *Gondola Days.*

Theme VII. — *Write a story in which you give special attention to the climax.*

Suggested subjects: —

1. The immigrant's error.
2. A critical moment.
3. An intelligent dog.
4. Catching a burglar.
5. A hard test.
6. Won by the last hit.
7. A story suggested by a picture you have seen.
8. Reduced to ten cents.
9. When I forgot my piece.
10. The last five minutes of the game.
11. A tragedy of bird life.
12. When the tree caught fire.
13. The wreck of the *Twentieth Century Limited.*
14. A rescue from a fire.

a. Name the incidents leading up to the climax.

b. Is the mind held in suspense until the climax is reached?

c. Are any unnecessary details introduced?

10. Unity in Narration. — Unity is secured in narration by including only such details as serve the purpose of the writer. If the purpose of the writer is to show the character of a person by means of actions, he will select only those actions which illustrate character. If, on the other hand, the chief purpose of the writer is to relate a series of incidents, he will select only those which lead up to the climax of his story.

The selection of details depends upon the length of the theme. A brief account of an accident for a newspaper should include only a concise statement of a few important facts. A traveling experience may be made interesting by the full treatment of several carefully selected facts.

The selection of details depends to some extent upon the readers. If we write to different persons accounts of the same event, we find that no two accounts are alike. We know what each person enjoys, and we try to adapt our writing to individual tastes.

The selection of details depends also upon the *point of view* of the writer. The writer of a story may choose to tell it either from the point of view of a participant or from the point of view of a narrator. In the one case he will tell the story in the first person; and in the other case, in the third person. If the writer puts himself in the place of one of the characters, he must be careful to keep to his point of view. He should speak as an eye-witness and cannot relate what happened in his absence unless he explains how he found it out. The writer who chooses the third person is allowed much more liberty. He may relate events that occur at different places at the same time, and may tell as facts the thoughts, convictions, and mental conflicts of his characters just as if they were really known to him.

The term *point of view* is applied also to the purpose that the writer has in mind. An incident is related from one point of view to show action and from another, to show character.

Theme VIII. — *Read a story written in the third person and one written in the first person. Then write a narrative in the third person.*

Suggested subjects: —

1. A skating accident.
2. The hunters hunted.
3. Capsized on the river.
4. How he won the race.
5. An experience with a balky horse.
6. The search for a lost child.
7. How they missed each other.
8. A strange adventure.
9. The real culprit.
10. How the barn was set on fire.
11. Finding the owner.

Theme IX. — *Choose another subject and write a narrative in the first person.*

a. Consider each theme with reference to the point of view.

11. Coherence in Narration. — In a coherent theme each sentence or paragraph is naturally suggested by the preceding one. In narration we gain coherence by telling facts in the order of their occurrence. In a single series of events the real time-order is followed, all details that are not essential to the unity of the story being omitted.

In relating more than one series of events, however, it is not possible to follow the exact time-order, for, though two events occur at the same time, one must be told before the other. In such cases the actual time relations must be carefully indicated. Such expressions as *meanwhile, in the meantime, during, at last, while,* etc., are regularly used to denote such time relations. Often a direct transition from one set of actions to another can be made without the use of such

expressions. Time relations may be indicated also by the use of a relative clause.

In the selection below notice how the italicized portions indicate the time-relations of the different events: —

At the beach yesterday a fat woman and her three children caused a great commotion. They had rigged themselves out in hired suits which might be described as an average fit, for that of the mother was as much too small as those of the children were too large. They trotted gingerly out into the surf, wholly unconscious that the crowd of beach loungers had, for the time, turned their attention from each other to the quartet in the water. By degrees the four worked out farther and farther until a wave larger than usual washed the smallest child entirely off its feet, and caused the mother to scream lustily for help. The people on the beach started up, and two or three men hastened to the rescue, but their progress was impeded by the crowd of frightened girls and women *who were scrambling and splashing towards the shore*. The mother's frantic efforts to reach the little boy were rendered ineffectual by the two girls, *who at the moment of the first alarm had been strangled* by the salt water and were *now clinging* desperately to her arms and attempting to climb up to her shoulders. *Meanwhile*, the lifeboat man was rowing rapidly towards the scene, but it seemed to the onlookers *who had rushed to the platform railing* that he would never arrive. *At the same time* a young man, *who had started from the diving raft some time before*, was swimming towards shore with powerful strokes. He *now* reached the spot, caught hold of the boy, and lifted him into the lifeboat, which had *at last* arrived.

Two or more series of events may be related in the same story if at some point they become connected and move together toward the final outcome. In short stories that narrate more than one series of events, the changes from one series to another are close together. In a novel, one or more chapters may give one series of incidents, while the following chapters may be concerned with a parallel series. Notice the introductory paragraph of each chapter in Scott's *Ivanhoe* or Cooper's *The Last of the Mohicans*. Many of these paragraphs indicate that a new series of events is to be related.

EXERCISES

A. Name events in your school or city that can be related in their exact time-order. Relate one of them orally.

B. Name two accidents that cannot be related in their exact time-order. Relate one of them orally.

C. Name subjects for narratives that should be written in the first person; in the third person.

D. Consider the choice and the arrangement of details in the next magazine story that you read.

Theme X. — *Write a personal narrative in which different events occur at the same time.*

Suggested subjects: —

1. The irate conductor.
2. A personal adventure with a window.
3. My first day at sea.
4. Lost in the woods.
5. In a runaway.
6. An amusing adventure.
7. Held up at the signal station.
8. How I kept store for my father.

a. What words have you used to show the time-order of the different events?

12. Emphasis in Narration. — Important ideas are made emphatic by placing them in prominent *positions* or by giving them a relatively large *proportion* of the theme. The time, the place, and the characters are therefore introduced near the beginning of a story and the climax near the close. The actual time-order in which events occur will determine largely the order in which they should be told. The writer must be careful, however, to condense relatively unimportant events lest they occupy too great a proportion of the theme.

Theme XI. — *Write a narrative.*

a. Choose your own subject.

b. Consider your story with reference to: —

1. Introduction
2. Climax
3. Conclusion
4. Unity
5. Coherence
6. Emphasis

13. Conversation in Narration. — Interest in narration is increased by the use of conversation. It is necessary to have the conversation move quickly, for we read with less patience than we listen. Unless sentences are for the most part short, and the changes from one speaker to another frequent, the dialogue will have a "made to order" effect. Notice the conversation in several well-written stories, observing how variation is secured in indicating the speaker, and how many substitutes are used for "he said." In relating conversation orally, we are less likely to secure such variety. It is well to notice in our own speech and that of others how often "I said" and "He said" occur.

EXERCISES

A. Notice the indention and sentence length in the following selection: —

Louden looked up calmly at the big figure towering above him.

"It won't do, Judge," he said; that was all, but there was a significance in his manner and a certainty in his voice which caused the uplifted hand to drop limply.

"Have you any business to set foot upon my property?" he demanded.

"Yes," answered Joe. "That's why I came."

"What business have you got with me?"

"Enough to satisfy you, I think. But there's one thing I don't want to do" — Joe glanced at the open door — "and that is to talk about it here — for your own sake and because I think Miss Tabor should be present. I called to ask you to come to her house at eight o'clock to-night."

"You did!" Martin Pike spoke angrily, but not in the bull bass of yore. "My accounts with her estate are closed," he said harshly. "If she wants anything, let her come here."

Joe shook his head. "No. You must be there at eight o'clock."

— Booth Tarkington: *The Conquest of Canaan.*

B. Notice the conversation in the following narrative. Consider also the incentive moment and the climax. Suggest improvements: —

When Widow Perkins saw Widower Parsons coming down the road, she looked as mad as a hornet and stepped to the back door.

"William Henry," she called to the lank youth chopping wood, "you've worked hard enough for one day. Come in and rest."

"Guess that's the first time you ever thought I needed a rest since I was born. I'll keep right on chopping till you get through acceptin' old Hull," he replied, whereupon the widow slammed the door and looked twice as mad as before.

"Mornin,' widdy," remarked the widower, stalking into the room, taking a chair without an invitation, and hanging his hat on his knee. "Cold day," he added cheerfully.

The widow nodded shortly, at the same time inwardly prophesying a still colder day for him before he struck the weather again.

"Been buyin' a new cow," resumed the caller, impressively.

"Have, eh?" returned the widow, with a jerk, bringing out the ironing board and slamming it down on the table.

"An' two hogs," went on the widower, wishing the widow would glance at him just once and see how affectionate he looked. "They'll make pork enough for all next winter and spring."

"Will, eh?" responded the widow, with a bang of the iron that nearly wrecked the table.

"An' — a — a — lot o' odd things 'round the house; an' the fact is, widdy, you see — that is, you know — was going to say if you'll agree" — the widower lost his words, and in his desperation hung his hat on the other knee and hitched a trifle nearer the ironing board.

"No, Hull Parsons, I don't see a single mite, nor I don't know a particle, an' I ain't agreein' the least bit," snapped the widow, pounding the creases out of the tablecloth.

"But say, widdy, don't get riled so soon," again ventured Par-

sons. "I was jest goin' to tell you that I've been proposing to Carpenter Brown to build a new —"

By this time the widow was glancing at him in a way he wished she wouldn't.

"Is that all the proposin' you've done in the last five months, Hull Parsons?" she demanded stormily. "You ain't asked every old maid for miles around to marry you, have you, Hull Parsons? An' you didn't tell the last one you proposed to that if she didn't take you, there would be only one more chance left — that old pepperbox of a Widow Perkins? You didn't say that, now, did you, Hull Parsons?" and the widow's eyes and voice snapped fire all at once.

The caller turned several different shades of red and realized that he had struck the biggest snag he'd ever struck in any courting career, past or present. He laughed violently for a second or two, tried to hang his hat on both knees at the same time, and finally sank his voice to a confidential undertone: —

"Now, widdy, that's the woman's way o' puttin' it. They've been jealous o' you all 'long, fur they knew where my mind was sot. I wouldn't married one o' them women for nothing," added the widower, with another hitch toward the ironing board.

"Huh!" responded the widow, losing a trifle of her warlike cast of countenance. "S'pose all them women hadn't refused you, Hull Parsons, what then?"

"They didn't refuse me, widdy," returned the widower, trying to look sheepish, and dropping his voice an octave lower. "S'pose I hadn't oughter tell on 'em, but — er — can you keep a secret, widdy?"

"I ain't like the woman who can't," remarked the widow, shortly.

"Well, then, I was the one who did the refusin' — the hull gang went fer me right heavy, guess 'cause 'twas leap year, or they was tryin' on some o' them new women's ways, or somethin' like that. But my mind was sot all along, d'ye see, widdy?"

And the Widow Perkins invited Widower Parsons to stay to dinner, because she thought she saw.

C. Read several short stories in magazines such as *McClure's*, *Harper's*, and *Scribner's*, and note especially the means used by the authors to catch and hold the readers'

interest. Select from these stories a few sentences that best illustrate skill in the use of devices for securing interest. Observe also the use of conversation in these stories.

Theme XII. — *Write a story beginning with one of the following sentences:* —

1. "There was a sad heart in the low-stained, dark little house that stood humbly by the roadside under some elms."

2. "I don't care anything about going to that Fourth of July picnic, Lizbeth."

3. "We were eight, including the driver, — and we had not spoken during the passage of the last six miles, since the jolting of the heavy vehicle over the roughening road had spoiled the Judge's last poetical quotation."

4. "It was Christmas Eve, but no one on board the 'D. and H.' local, plowing a slow way through the rapidly deepening Vermont snowdrifts, gave much evidence of the Christmas spirit, unless the multitudinous packages of the young woman in the blue traveling suit might be considered such evidence."

5. "I don't see how it happened, for my part," Mrs. Childs said, — "Pauline, you set the table."

a. What sentences especially arouse interest?

b. Consider the conversation used in your story.

Theme XIII. — *Complete one of the following stories:* —

1. Soon after Fenimore Dayton became a reporter his city editor sent him to interview James Mountain. That famous financier was then approaching the zenith of his power over Wall Street and Lombard Street. It had just been announced that he had "absorbed" the Great Eastern and Western Railway System — of course, by the methods which have made some men and some newspapers habitually speak of him as "the Royal Bandit." The city editor had two reasons for sending Dayton, — first because he did not like him; second, because any other man on the staff would walk about for an hour and come back with the report that Mountain had refused to receive him, while Dayton would make an honest effort.

Seeing Dayton saunter down Nassau Street — tall, slender, calm, and cheerful — you would never have thought that he was on his way to interview one of the worst-tempered men in New York, for a newspaper which that man peculiarly detested, and on a subject which he did not care to discuss with the public. Dayton turned in at the Equitable Building and went up to the floor occupied by Mountain, Ranger, & Blakehill. He nodded to the attendant at the door of Mountain's own suite of offices, strolled tranquilly down the aisle between the several rows of desks at which sat Mountain's personal clerks, and knocked at the glass door on which was printed "Mr. Mountain" in small gilt letters.

"Come!" It was an angry voice, — Mountain's at its worst.

Dayton opened the door. Mountain glanced up from a mass of papers before him. His red forehead became a network of wrinkles and his scant white eyebrows bristled. "And who are you?" he snarled.

"My name is Dayton, — Fenimore Dayton," replied the reporter, with a gracefully polite bow. "Mr. Mountain, I believe?"

It was impossible for Mr. Mountain altogether to resist the impulse to bow in return. Dayton's manner was compelling.

"And what the dev— what can I do for you?"

"I'm a reporter from the —"

"What!" roared Mountain, leaping to his feet in a purple, swollen-veined fury. . . .

— David Graham Phillips: *The Audacious Reporter.* (*McClure's.*)

2. When I took my aunt and sister to the Pequot hotel, the night before the Yale-Harvard boat race, I found a gang of Harvard boys there. They celebrated a good deal that night, in the usual Harvard way.

Some of the Harvard men had a room next to mine. About three A.M. things quieted down. When I woke up next morning, it was broad daylight, and I was utterly alone. The race was to be at eleven o'clock. I jumped out of bed and looked at my watch — it was nearly ten! I looked for my clothes. My valise was gone! I rang the bell, but in the excitement downstairs, I suppose, no one answered it.

What was I to do? Those Harvard friends of mine thought it a good joke on me to steal my clothes and take themselves off to the race without waking me up. I don't know what I should have done in my anguish, when, thank goodness, I heard a tap at my door, and went to it.

"Well, do hurry!" (It was my sister's voice.) "Aunt won't go to the race; we'll have to go without her."

"They've stolen my clothes, Mollie — those Harvard fellows."

"Haven't you anything?" she asked through the keyhole.

"Not a thing, dear."

"Oh, well! it's a just punishment to you after last night! That — noise was dreadful!"

"Perhaps it is," I said, "but don't preach now, sister, dear — get me something to put on. I want to see the race."

"I haven't anything except some dresses and one of aunt's."

"Get me Aunt Sarah's black silk," I cried. "I will wear anything rather than not see the race, and it's half-past ten nearly now."

a. Consider the conversation used in your story.

b. Consider your story with reference to climax. Can you shorten the story without loss of interest?

Theme XIV. — *Write a narrative with dialogue.*

Suggested subjects: —

1. Company at tea.
2. Overheard at the matinee.
3. In the doctor's waiting room.
4. Trying to match some goods.
5. On the street car.
6. At breakfast the morning after the snowstorm in *Snowbound*.
7. Getting an advertisement for our school paper.

14. Oral Narration. — The principles governing narration apply as strongly to the spoken as to the written form. Important as it is to narrate in an interesting manner in writing, it is obviously of much greater importance to speak effectively on the thousand occasions when we desire to tell what we have seen or heard or done. Recognition of the value of such ability has given rise to the consideration of what is known as *Oral Composition*. This term applies not to our fragmentary utterances of a few words or sentences, but

to the oral presentation of any matter of sufficient scope to require attention to structure. A considerable part of our oral composition will be narration.

Whether a theme is a simple narrative without a plot or a more complicated story, the subject must be perfectly known to the speaker and interesting to the audience. A definite plan for presentation should be outlined, the main topics of which are firmly fixed in the mind of the speaker. As in all narration, the setting, — that is, the time, the place, and the attendant circumstances, — must be made sufficiently clear at the outset. Details must be selected because of their significance, and arranged in such a way that the action shall proceed rapidly to a climax of interest. All unessential matters that cause the interest of the hearer to flag must be omitted. Having reached the climax the speaker should proceed as rapidly as possible to the conclusion. Oral composition, like written composition, should be governed by the principles of unity, coherence, and emphasis. The beginner will find it easier to preserve unity if he keeps throughout the narrative the same point of view. The telling of the story in the first person is frequently helpful to this end. The use of vivid, specific words and short, brisk sentences will contribute to an effective style.

15. Story-telling. — One form of oral narrative sufficiently distinctive to deserve separate mention is *story-telling*. The effective telling of a story, whether it be a classic myth, a folklore tale, or an incident of personal adventure, is an art, the aim of which is primarily to give pleasure. In order to make our story real and interesting we must have clearly in mind the climax and the events leading up to it. We must have "lived" the story, for only thus can we appreciate it and enter into its spirit in such a way that the characters seem to move and breathe in an environment that we can

actually see in our imagination. Our audience will see and feel, but only in a lesser degree, whatever we ourselves see and feel. The essential element is action that leads to a crucial point. We must appreciate this action and compel the audience to appreciate it.

16. Personal Elements in Oral Composition. — The oral presentation of a subject manifestly involves matters not connected with written discourse; such as, enunciation, pronunciation, quality of voice, intonation, position, and manner of delivery. Though ability to speak with ease and naturalness "on one's feet" before an audience is a power to be gained only through hard work and continuous practice, its worth cannot be overestimated.

17. Criticism of Oral Composition. — Since a speaker does not have opportunity to correct his speech before his audience hears it, he should make special effort to speak correctly the first time. Self-criticism should, therefore, be directed to the thinking that precedes speaking. The development of the habit of thinking correctly before we express our thoughts, either orally or in writing, is extremely valuable.

In quickly spoken discourse there is naturally much opportunity for a "slip of the tongue." Special care should therefore be taken to guard against prevalent errors of speech. To this end the following cautions may be noted: —

1. The antecedent of every pronoun should be unmistakable. *Which* must not stand for a clause.

2. *Verbs* must agree with their subjects in person and number.

3. Modifying phrases and clauses should be placed close to the words that they modify.

4. The excessive use of *and*, *if*, *then*, *as*, *but*, and such overworked words should be avoided.

5. The excessive use of "*says he,*" and "*said I*" should be avoided.

6. Slang and provincialisms should be avoided.

7. The enunciation of such words as *just, which, fifth, duty, literature, record, government,* etc., should be carefully observed.

8. Many modifiers should be avoided. Specific words, nouns, and verbs of action should be chiefly used.

Too much attention to minor errors in stories told by others will cause us to fail to appreciate the spirit of the story, miss the point, and forget to laugh when we should. It is avoiding mistakes ourselves, not finding the mistakes of others, that counts.

EXERCISES

A. Read as many of the following stories as possible:—

1. Hale: *The Man Without a Country.*
2. Kipling: *His Majesty the King.*
3. Hawthorne: *The Great Stone Face.*
   The Snow Image.
4. Poe: *The Gold Bug.*
5. Stockton: *The Lady or the Tiger.*
6. Irving: *The Legend of Sleepy Hollow.*
   Rip Van Winkle.
7. Page: *Marse Chan.*
8. Aldrich: *Marjorie Daw.*
9. Wilkins: *The Revolt of Mother.*

B. The stories named in Exercise *A* are among the best. Find shorter ones that you consider excellent.

Note to the Teacher. Oral compositions should be of frequent occurrence. Some teachers find it desirable to have one or two pupils speak three or four minutes each at the beginning of each recitation. Criticism should be private and concerned only with major points, lest the pupils lose the "swing of the story" in their fear of making mistakes.

Oral Composition. — *Prepare to speak before the class from two to five minutes.*

Suggested subjects: —

1. A personal adventure.
2. A legend or story in your family.
3. An incident seen on the way to school.
4. An interesting book that you have read.
5. Repetition of a story told to you by some one else.
6. A play that you have seen.
7. A fairy tale suitable for young children.
8. Condense into a three-minute speech some story that you have read.
9. The story of Beowulf.
10. One of the King Arthur stories.
11. One of the Tanglewood Tales.

a. Think over what you intend to say, bearing in mind the suggestions in Section 17.

18. Description in Narration. — The descriptive elements of narration should always have for their purpose something more than the mere creation of images. If a house is described, the description should enable us to picture more vividly the events that take place within or around it. If the description helps us to understand how or why the events occur, it is helpful: but if it fails to give such aid, it has no place in the narrative. Description when thus used serves not only as a background for the actions, but also as an explanation of their occurrence.

The most important use of description in connection with narration is to suggest character. Although character is best revealed by actions, yet description does much to strengthen our impressions of character. Much of the description found in literature is of this nature. Such descriptions must be judged in their settings, not for their beauty or their com-

pleteness as descriptions, but for their effectiveness in giving the desired impressions.

Sometimes the descriptions are given before the incident and sometimes the two are mingled. In the following incident from the *Legend of Sleepy Hollow*, notice how the description prepares the mind for the action that follows. When we are told that the brook that Ichabod must cross runs into a marshy and thickly wooded glen and that the oaks and chestnuts matted with grapevines throw a gloom over the place, we already feel that it is a dreadful spot after dark. The fact that André was captured here adds to this feeling. We are prepared for some exciting action, and if we were told that Ichabod rode quietly across the bridge, we should be disappointed.

About two hundred yards from the tree a small brook crossed the road, and ran into a marshy and thickly wooded glen, known by the name of Wiley's Swamp. A few rough logs laid side by side served for a bridge over this stream. On that side of the road where the brook entered the wood, a group of oaks and chestnuts, matted thick with wild grapevines, threw a cavernous gloom over it. To pass this bridge was the severest trial. It was at this identical spot that the unfortunate André was captured, and under covert of those chestnuts and vines were the sturdy yeomen concealed who surprised him. This has ever since been considered a haunted stream, and fearful are the feelings of the schoolboy who has to pass it alone after dark.

As he approached the stream his heart began to thump. He summoned up, however, all his resolution, gave his horse half a score of kicks in the ribs, and attempted to dash briskly across the bridge; but instead of starting forward, the perverse old animal made a lateral movement, and ran broadside against the fence. Ichabod, whose fears increased with the delay, jerked the reins on the other side, and kicked lustily with the contrary foot. It was all in vain; his steed started, it is true, but it was only to plunge to the opposite side of the road into a thicket of brambles and alder bushes. The schoolmaster now bestowed both whip and heel upon the starveling ribs of old Gunpowder, who dashed forward, snuffling

and snorting, but came to a stand just by the bridge, with a suddenness that had nearly sent his rider sprawling over his head. Just at this moment a plashy tramp by the side of the bridge caught the sensitive ear of Ichabod. In the dark shadow of the grove, on the margin of the brook, he beheld something huge, misshapen, black, and towering. It stirred not, but seemed gathered up in the gloom, like some gigantic monster ready to spring upon the traveler.

— IRVING: *Legend of Sleepy Hollow.*

EXERCISES

Notice what impression of character is made by each of the following selections: —

1. In came Mrs. Fezziwig, — one vast, substantial smile.

— DICKENS: *A Christmas Carol.*

2. Mrs. Gradgrind, a little, thin, white, pink-eyed bundle of shawls.

— DICKENS: *Hard Times.*

3. Mrs. Crackenthorp — a small blinking woman, who fidgeted incessantly with her lace, ribbons, and gold chain, turning her head about and making subdued noises, very much like a guinea pig that twitches its nose and soliloquizes in all company indiscriminately — now blinked and fidgeted towards the Squire, and said, "Oh, no — no offence." GEORGE ELIOT: *Silas Marner.*

4. In the misty light inside the tent, the young officer looked hardly more than seventeen years old as he stood listening. His small figure was light, fragile; his hair was blond to an extreme, a thick thatch of pale gold; and there was about him, among those tanned, stalwart men in uniform, a presence, an effect of something unusual, a simplicity out of place yet harmonious, which might have come with a little child into a scene like this. His large blue eyes were fixed on the Colonel as he talked, and in them was just such a look of innocent, pleased wonder, as might be in a child's eyes, who had been told to leave studying and go pick violets.

MARY R. S. ANDREWS: *The Militants.*

(Copyright, Charles Scribner's Sons.)

5. Young John was small of stature, with rather weak legs, and very weak light hair. One of his eyes was also weak, and looked larger than the other, as if it couldn't collect itself. Young John was gentle likewise. But he was great of soul; poetical, expansive, faithful. — DICKENS: *Little Dorritt.*

6. Miss Arletta was seeing the minister out through the kitchen because he had tied his horse at the barn, and it was easier to go that way. He was a tall, stooping man with thin gray hair and a long, benevolent face. Miss Arletta, behind him, looked very small; yet she was a woman of good height, though of exceptional thinness. Her little face showed all its bones pathetically, and a perpetual smile dwelt upon it and behind the glitter of her gold-bowed spectacles. People said she wore off her flesh by being spry.

— Alice Brown: *Rosy Balm.*

7. Mr. Homer Hollopeter, responding to Miss Phœbe's glance, cleared his throat and straightened his long back. He was a little gentleman, and most of what height he had was from the waist upward; his general aspect was one of waviness. His hair was long and wavy; so was his nose, and his throat, and his shirt collar. In his youth some one had told him that he resembled Keats. This utterance, taken with the name bestowed on him by an ambitious mother with literary tastes, had colored his whole life. He was assistant in the post office, and lived largely on the imaginary romance of the letters which passed through his hands; he also played the flute, wrote verses, and admired his cousin Phœbe.

— Laura Richards: *Mrs. Tree.*

Oral Composition. — *Relate a short personal narrative containing some description that explains how or why the events occur.*

Theme XV. — *Write a short personal narrative containing some description that explains how or why the events occur.*

Suggested subjects: —

1. The night it rained.
2. A theater party.
3. Catching turtles.
4. A cross-country run.
5. A mountain climb.
6. A story suggested by the San Francisco earthquake, the Johnstown flood, or the Baltimore fire.

a. Is there anything in the descriptive part that does not bear on the narration?

19. Character by Suggestion. — The character of a person may often be more effectively revealed by suggestion than by direct statement. The direct statement that a boy is cruel gives a less vivid impression of his character than the remark that he tied the tails of two cats together with a string and then hung the cats over a clothesline. The suggestion of character is made by means of description (Section 18), or by relating actions that reveal character.

Notice that the purpose of the following selection is to indicate the character of Pitkin rather than to relate the incident: —

It was the day of our great football game with Harvard, and when I heard my friend Pitkin returning to the room we shared in common, I knew that he was mad. And when I say mad I mean it, — not angry, nor exasperated, nor aggravated, nor provoked, but mad: not mad according to the dictionary, that is, crazy, but mad as we common folk use the term. So I say my friend Pitkin was mad. I thought so when I heard the angry click-clack of his heels on the cement walk, and I carefully put all the chairs against the wall; I was sure of it when the door slammed, and I set the coal scuttle in the corner behind the stove. There was no doubt of it when he mounted the stairs three steps at a time, and I hastily cleared his side of the desk. You may wonder why I did all these things, but you have never seen Pitkin mad.

Why was Pitkin mad? I did not then know. I had not seen him yet, for I was so busy — so very, very busy — that I did not look up when he slammed his books on the desk with a resounding whack which caused the ink bottle to tremble and the lampshade to clatter as though chattering its teeth with fear, while the pens and pencils, tumbling from the holder, scurried away to hide themselves under the desk.

I was still busily engaged with my books while he threw his wet overcoat and dripping hat on the white bedspread and kicked his rubbers under the stove, the smell of which soon warned me to rescue them before they melted. Pitkin must be very mad this time. He was taking off his collar and even his shoes. Pitkin always took off his collar when very mad, and if especially so, put on his slippers, even if he had to change them again in fifteen minutes.

"What are you doing? Why don't you say something? You are a pretty fellow not to speak or even look up." Such was Pitkin's first remark. Sometimes he was talkative and would insist on giving his opinion of things in general. At other times he preferred to be left alone to bury himself and his wrath in his books. Since he had failed to poke the fire, though the room was very warm, I had decided that he would dive into his books and be heard no more until a half hour past his supper time, but I had made a mistake. To-day he was in a talkative mood, and knowing that work was impossible, I devoted the next half hour to listening to a dissertation on the general perverseness of human nature, and to an elaborate description of my friend Pitkin's scheme for endowing a rival institution with a hundred million, and making things so cheap and attractive that our university would have to go out of business. When Pitkin reached this point, I knew that I could safely ask the special reason of his anger and that, having answered, he would settle down to his regular work. I gently insinuated that I was still ignorant of the matter, and received the reply quite in keeping with Pitkin's nature, "I bet on Harvard and won."

EXERCISES

A. Read a portion of Dickens's novels and bring to class selections that will show how Dickens portrays character by the use of action.

B. What kind of man is Silas Marner? What leads you to think so?

C. Select three persons from *Ivanhoe* and state your opinion of the character of each.

D. Select some person from a magazine story. Tell the class on what you base your estimate of his character. To what extent does the descriptive matter help you determine his character?

E. Read a good modern novel. Notice to what extent your estimate of character is based on action and to what extent on description.

F. What do you think of Tom Sawyer or Huckleberry Finn and why?

Oral Composition. — *Show your impression of the character of some person by telling what he did.*

Theme XVI. — *Write a character sketch or a story that shows character by means of action.*

Suggested subjects: —

1. The girl from Texas.
2. The Chinese cook.
3. Taking care of the baby.
4. Nathan's temptation.
5. The small boy's triumph.
6. A village character.
7. The meanest man I ever knew.

a. To what extent have you shown character by action?

b. Can you make the impression of character stronger by adding some description? When should this description appear?

Theme XVII. — *Write a narrative containing description that aids in giving an impression of character.*

Suggested subjects: —

1. Holding the fort.
2. A steamer trip.
3. When our house was struck by lightning.
4. Kidnaped.
5. The story of the newsgirl.
6. Account for the situation shown in a picture that you have seen.
7. It took grit.
8. Nancy Lammeter at the Red House.

a. Will the reader get the impression of character that you wish him to have?

b. Consider your theme with reference to its introduction, incentive moment, selection and arrangement of details, and climax.

20. Interrelation of Plot and Character. — Although in narration the interest is primarily in the action, yet in the higher types of narration interest in character is closely interwoven with interest in the plot. When we read, our attention is held by the plot; we follow its development, noticing the addition of incidents, their relation to one another, and to the larger elements of action in the story, and their union in the final disentanglement of the plot. Our complete appreciation of the story, however, runs far beyond the plot and depends to a large extent on our interpretation of the character of the individuals concerned. Though the mere story may be exciting and interesting, its effect will be of little permanent value if it does not stir within us some appreciation of character, which we shall find reflected in our own lives or in the lives of those about us. While the *Merchant of Venice* may be read merely for its story, the character of Portia and of Shylock will repay a deeper study. Many of the celebrated characters of literature have excited an interest so distinct from the interest in the plot, that they stand to-day as the embodiment of phases of human nature. Thus by means of action does the skillful author portray his conception of human life and human character.

In writing, however, we should distinguish action that indicates character from that which is merely incidental to the plot. In order to develop a story to its climax, we may need to have the persons concerned perform certain actions. If by skillful wording we can show not only what was done, but also to some extent the way in which it was done, we may give our readers some notion of the character of the individuals in our story.

This portrayal of character may be aided by the use of description and especially by the use of conversation. Our estimate of the character of a person is affected by his appearance and by what he says and how he says it.

Theme XVIII. — *Write a theme showing appreciation of character. Use as far as possible the language of the period. Employ description, narration of deeds, or dialogue, as the case requires.*

Suggested subjects: —

1. An account of the events of the ides of March, — from Shakespeare's *Julius Cæsar*, as related by one of the following characters: — Cassius, Cicero, Brutus, Portia, Antony, or the little boy, Lucius.
2. A letter from Lady Macbeth to her husband, in answer to that received from Macbeth in Act I.
3. The last dialogue between Silas Marner and William Dane.
4. An account of Sir Roger's actions in church, as told by John Matthews.

a. Does your story indicate the type of character that you intended to portray?

Theme XIX. — *Use a subject suggested in theme XVII and write a story that will delineate character by use of both description and action.*

a. Will the reader get the impression of character that you wish him to get?

21. **History and Biography.** — Historical and biographical narratives may be highly entertaining and at the same time may be full of valuable information. Such writings often contain much that is not pure narration. A historian usually adds to his program of events a large amount of description and explanation. Frequently, too, all these items are but the basis of either a direct or an implied argument. Likewise, a biographer may be chiefly concerned with the acts of a man, but he usually finds that the introduction of

description and explanation helps him to make clear the life purpose of the man about whom he writes.

The actual time-order of events need not be followed. It will often make the account clearer to discuss first the literary works of a man, then his education, and lastly his practical achievements. Certain portions of his life may need to be emphasized while others are neglected. What we include in a biography and what we emphasize will be determined by the purpose for which we write. Though for pure information, a short account is desirable, greater interest is usually aroused by a longer account. If a man is really great, the most insignificant events in his life will be read with interest. Hundreds of the stories told about Lincoln would be trivial but for the fact that they help us better to understand the real character of the man. None the less a good biographer will select such events with discrimination and will present them so that they will have a bearing upon the more important phases of the man's life and character.

EXERCISE

Select some topic briefly mentioned in the history text you study. Look up a more extended account of the subject and come to the class prepared to recite it. Make your report clear, concise, and interesting. Decide beforehand what facts you will relate and in what order.

Theme XX. — *Come to class prepared to write upon some topic assigned by the teacher, or upon one of the following:* —

1. An incident in King Alfred's life.
2. The battle of Marathon.
3. The Boston tea party.
4. Sir Philip Sidney's death.
5. Bunyan in prison.
6. The flight of James II.

a. Is your narrative interesting?

b. Have you omitted any facts that are necessary to the clear understanding of the narrative?

EXERCISES

A. Name an English orator, an English statesman, and an English writer about each of whom an interesting biography might be written.

B. With the same purpose in view, name two American orators, two American writers, and two American statesmen.

Theme XXI. — *Write a short biography of some prominent person. Include only well-known and important facts, but omit the name. Read the theme before the class and have them tell to whom your account refers.*

Theme XXII. — *After consulting the following books, — Boswell's Life of Johnson, Irving's Life of Goldsmith, The Letters of Lady Mary Wortley Montagu, — write on one of the following subjects: —*

1. A meeting of the club at the Turk's Head Tavern.
2. The performance of *She Stoops to Conquer* at Covent Garden, in the presence of Dr. Johnson and other friends of Goldsmith.
3. An account of a dinner at Sir Joshua Reynolds's, showing by means of conversation your knowledge of the characters of Johnson, Boswell, Goldsmith, Burke, and Reynolds.

a. Does your theme show that you clearly understand the characters and the time?

b. To what extent have you shown character by means of action and to what extent by means of description?

Note. If there is not time to do the reading, this theme may be omitted.

22. Letter Writing. — In letters of friendship, more than in any other form of writing, the contents and the style are affected by the personality of both the writer and the reader. Such letters pass between friends who understand each other and have similar interests. The writer must choose for his letter events in which he knows his correspondent to be interested, and must tell them in the manner that will appeal most to his reader.

Mere narration, however, does not make an interesting letter. Letters, like visits between friends, should show friendly interest, gratitude, sympathy, affection, etc. We have only to read such famous letters as those found in the biographies of Lamb, Stevenson, and Hawthorne to appreciate the degree of charm to which such writing may attain.

While in general the principles of narration control the telling of events in friendly letters, there must necessarily be great freedom in their application. Letters of friendship should be informal and should express an interest in the things that concern our friends. As written words may be preserved for a long time, it is unwise to commit to paper any thoughts that we might in the future deplore.

The conventional forms of letter writing should be carefully observed in the writing of friendly letters. If they are not remembered by the pupil, they should be reviewed.

Read the following letters written by famous authors: —

1.

Dear Allsop,

I am snugly seated at the cottage. Mary is well, but weak, and comes home on Monday; she will soon be strong enough to see her friends here. In the meantime, will you dine with me at half past four to-morrow? Ayrton and Mr. Burney are coming.

Colebrook Cottage, left-hand side, end of Colebrook Row, on the western brink of the New River, a detached whitish house. No answer is required, but come if you can.

Charles Lamb

Saturday, 6 Sept., 1823

2. Chawton, Wednesday, Sept. 28, 1814

My dear Anna,

I hope you do not depend on having your book again immediately. I kept it that your grandmamma may hear it . . .

Walter Scott has no business to write novels, especially good ones. It is not fair. He has fame and profit enough as a poet, and should not be taking the bread out of the mouths of other people. I do not like him, and do not mean to like "Waverley" if I can help it; but I fear I must . . . I have made up my mind to like no novels really but Miss Edgeworth's, yours, and my own. . . .

Your affectionate aunt,
Jane Austen

3. Lenox, Aug. 8, 1851

Owneest Phœbe,

I wrote thee a note yesterday, and sent it to the village by Cornelius: but as he may have neglected to put it in, I write again. If thou wilt start from West Newton on Thursday next, I will meet thee at Pittsfield, which will answer the same purpose as if I came all the way. . . .

Julian is very well, and keeps himself happy from morning till night. I hope Una does the same. Give my love to her. . . .

Thine,
Nathaniel Hawthorne

From *Memories of Hawthorne*. Copyright, 1897, by Rose Hawthorne Lathrop.

4. 4 Marlborough Place, Nov. 21, 1877

My dear Darwin,

Nothing ever gave me greater pleasure than the using of the chance of speaking my mind about you and your work which was afforded me at the dinner the other night. I said not a word beyond what I believe to be strictly accurate; and, please, Sir, I didn't sneer at anybody. There was only a little touch of the whip at starting, and it was so tied round with ribbons that it took them some time to find out where the flick had hit.

Ever yours faithfully,
T. H. Huxley

From Leonard Huxley's *Life and Letters of Thomas Henry Huxley*. Copyright, 1900, by D. Appleton and Company.

Theme XXIII. — *Write a letter to a friend.*

Have you written of events in which your friend is interested? Have you avoided violation of the principles of narration? Have you used the proper forms?

Note. — This theme need not be shown to the teacher or read before the class. Business letters will be discussed in Exposition.

Additional Themes. — *Write as many narratives as time permits.*

Suggested subjects: —

1. The newsboys' corner.
2. A Christmas table.
3. Mary's Thanksgiving.
4. The island camp.
5. What I did to see the ball game for nothing.
6. Attic tales: A series of stories suggested by the contents of the attic in my grandfather's house.
7. The sleepy teacher.
8. The young invincible: A series of stories relating the adventures of a two months' old puppy.
9. Local legends: Real or imaginary legends about the place in which you live.
10. The tale of the willows.
11. Modern fables (after Æsop).
12. Sketches of school life.
13. Blundering Billy.
14. The defense.
15. Modern fairy tales.
16. Early remembrances: My first day in school. My first party. My first journey.
17. Childish fancies: The ragman. The gypsy camp. Playing school. An imaginary companion.
18. Nature tales: Why the parrot can talk. Why the leopard has spots.

19. Under the dueling oaks.
20. The wharf rat.
21. Personal adventures.

SUMMARY

1. Narration is that form of composition which has for its purpose the relating of a series of events. (Section 1.)
2. Narration assumes a variety of forms. (Section 2.)
3. The chief elements of narration are :—
   a. An introduction that gives the characters, the time, the place, and the important attending circumstances. (Section 4.)
   b. Essential preliminary incidents. (Section 5.)
   c. An incentive moment. (Section 6.)
   d. A plot. (Section 7.)
   e. A climax. (Section 8.)
   f. A conclusion. (Section 9.)
4. A narrative should possess :—
   a. Unity. (Section 10.)
   b. Coherence. (Section 11.)
   c. Emphasis. (Section 12.)
5. Interest in a narration may be increased by the use of conversation. (Section 13.)
6. Oral composition is frequently narrative in character. (Sections 14–17.)
7. Description may be used in narration.
   a. To furnish the setting or to account for the action. (Section 18.)
   b. To state or suggest the character of the actors. (Sections 19–20.)
8. History and biography and letters are largely narrative in character. (Section 21.)
9. Letters of friendship may contain narration. (Section 22.)

III. DESCRIPTION

23. Description Defined. — Description is that form of discourse which has for its purpose the formation of an image. Description is most frequently concerned with images of objects seen, less frequently with sounds, and seldom with ideas arising through touch, taste, and smell. In this chapter, therefore, we shall first consider the methods of using language for the purpose of arousing images of objects seen.

There is a form of description that has for its aim exactness of detail; as, the description of the mechanism of an engine, or of the structure of a flower. Since the purpose of such description is to give information, it is more in the nature of exposition and will not be included in this chapter.

24. Chief Elements of a Description. — In order to convey the image intended, a description should contain: (*a*) a fundamental image, (*b*) a point of view, (*c*) a few characteristic details, and (*d*) a suitable number of minor details properly arranged. It must conform also to the general principles of composition, — *unity*, *coherence*, and *emphasis*.

25. The Fundamental Image. — If we look at a building across the street, our *first* impression is that of size, shape, and color. Almost instantly, but nevertheless *secondly*, we notice certain details as to roof, door, windows, and surroundings. By further observation we add to the number of details, such as the size of the windowpanes or the pattern of the latticework. The oftener we look or the longer we look, the greater may be the number of details of which we become

conscious and the more vivid may be our impression. In forming an image we do not, as a rule, observe the details one by one and then combine them into an object, but we first see the object as a whole.

A description should follow this natural order of observation and begin with a sentence that will give the reader a general impression of the whole. The first impression of the object as a whole is called the *fundamental image*.

After reading the italicized sentence in each of the following selections, consider the image that it has caused you to form: —

1. The door opened upon the main or living room. *It was a long apartment, with low ceiling and walls of hewn logs chinked and plastered and all beautifully whitewashed and clean.* The tables, chairs, and benches were all home-made. On the floor were magnificent skins of wolf, bear, musk ox, and mountain goat. The walls were decorated with heads and horns of deer and mountain sheep, eagle's wings, and a beautiful breast of a loon, which Gwen had shot and of which she was very proud. At one end of the room a huge stone fireplace stood radiant in its summer decorations of ferns and grasses and wild-flowers. At the other end a door opened into another room, smaller, and richly furnished with relics of former grandeur.

— Connor: *The Sky Pilot.*

2. *The stranger was of middle height, loosely knit and thin, with a cunning, brutal face.* He had a bullet-shaped head, with fine, soft, reddish-brown hair; a round, stubbly beard shot with gray; and small, beady eyes set close together. He was clothed in an old, black, grotesquely fitting cutaway coat, with coarse trousers tucked into his boot tops. A worn visored cloth cap was on his head. In his right hand he carried an old muzzle-loading shotgun.

— George Kibbe Turner: *Across the State.* (*McClure's.*)

3. *Below us lies the gray Jordan valley and the steel-blue mirror of the Dead Sea; and across that gulf we see the furrowed mountains of Judea and Samaria, and far to the north the peaks of Galilee.* Around us is the Land of Gilead, a rolling hill country, with long ridges and broad summits, a rounded land, a verdurous land, a land of rich pasturage. There are deep valleys that cut into it and divide it up. But the main bulk of it is lifted high in the air, and spread out

nobly to the visitations of the wind. And see — far away there, to the south, across the Wâdi Nimrîn, a mountainside covered with wild trees, a real woodland, almost a forest!

— Henry van Dyke: *Out-of-Doors in the Holy Land.*

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4. *For, lo! I stood at the foot of a long pale slide of water, coming smoothly to me, without any break or hindrance, for a hundred yards or more, and fenced on either side with cliff, sheer, and straight, and shining.* The water neither ran nor fell, nor leaped with any spouting, but made one even slope of it, as if it had been combed or planed, and looking like a plank of deal laid down a deep black staircase. However, there was no side rail, nor any place to walk upon, only the channel a fathom wide, and the perpendicular walls of crag shutting out the evening. — Blackmore: *Lorna Doone.*

26. Fundamental Image Unchanged. — The fundamental image with which a description begins should be one that will not need to be changed as details are added. If a description begins with the sentence, "Opposite the church there is a large two-story, brick house with a conservatory on the left," the reader at once forms a mental picture of the essential features of the house. Each additional statement about the roof, the windows, the doors, the porch, the yard, and the fence, adds to the picture, making the reader's impression more definite. If, however, the description is concluded with the statement, "This house is distinguished by its octagonal shape from its neighbors, which have the usual rectangular form," the reader finds that the image he has formed must be entirely changed. It is evident that if the word *octagonal* is to appear at all, it must be at the beginning. The sentence that gives the fundamental image usually includes a statement of the approximate size and shape and often adds the color of the object to be described.

EXERCISES

A. Select the sentence or part of a sentence that gives the fundamental image in each of the following selections: —

1. It was a big, smooth, stone-faced house, product of the seventies, frowning under an outrageously insistent mansard, capped by a cupola, and staring out of long windows overtopped with "ornamental" slabs. Two cast-iron deer, painted death-gray, twins of the same mold, stood on opposite sides of the front walk, their backs toward it and each other, their bodies in profile to the street, their necks bent, however, so that they gazed upon the passer-by — yet gazed without emotion. Two large, calm dogs guarded the top of the steps leading to the front door; they also were twins and of the same interesting metal, though honored beyond the deer by coats of black paint and shellac.

— Booth Tarkington: *The Conquest of Canaan.*

2. At the first glance, Phœbe saw an elderly personage, in an old-fashioned dressing gown of faded damask, and wearing his gray or almost white hair of an unusual length. It quite overshadowed his forehead, except when he thrust it back and stared vaguely about the room. After a very brief inspection of his face, it was easy to conceive that his footstep must necessarily be such an one as that which, slowly, and with as indefinite an aim as a child's first journey across a floor, had just brought him hitherward. Yet there were no tokens that his physical strength might not have sufficed for a free and determined gait. It was the spirit of a man that could not walk. The expression of his countenance — while notwithstanding it had the light of reason in it — seemed to waver, and glimmer, and nearly to die away, and feebly to recover itself again. It was like a flame which we see twinkling among half-extinguished embers; we gaze at it more intently than if it were a positive blaze, gushing vividly upward — more intently, but with a certain impatience, as if it ought either to kindle itself into satisfactory splendor, or be at once extinguished.

— Hawthorne: *The House of the Seven Gables.*

3. Halfway down a by-street of one of our New England towns stands a rusty wooden house, with seven acutely peaked gables, facing towards various points of the compass, and a huge, clustered chimney in the midst. The street is Pyncheon Street; the house is the old Pyncheon house; and an elm tree, of wide circumference, rooted before the door, is familiar to every town-born child by the title of the Pyncheon elm. On my occasional visits to the town aforesaid, I seldom failed to turn down Pyncheon Street, for the sake of passing through the shadow of these two antiquities, — the great elm tree and the weather-beaten edifice.

— Hawthorne: *The House of the Seven Gables.*

4. The oval mass of the city lies like a carving of old ivory, faintly tinged with pink, on a huge table of malachite. The setting of groves and gardens, luxuriant, interminable, deeply and beautifully green, covers a circuit of sixty miles. Beyond it, in sharpest contrast, rise the bare, fawn-colored mountains, savage, intractable, desolate; away to the west, the snow-crowned bulk of Hermon; away to the east, the low-rolling hills and slumbrous haze of the desert. Under these flat roofs and white domes and long black archways of bazaars three hundred thousand folk are swarming. And there, half emerging from the huddle of decrepit modern buildings and partly hidden by the rounded shed of a bazaar, is the ruined top of a Roman arch of triumph, battered, proud, and indomitable.

— Henry van Dyke: *Out-of-Doors in the Holy Land.*

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B. Select five buildings or localities with which the members of the class are familiar. Write a single sentence for each, giving the fundamental image. Read these sentences to the class. Let them determine for which building each is written.

C. Give orally before the class a single sentence that presents clearly the fundamental image of something that you have seen.

Theme XXIV. — *Write a paragraph, describing something with which you are familiar.*

Suggested subjects: —

1. The county courthouse.
2. The new church.
3. My neighbor's house.
4. Where we go fishing.
5. A neighboring lake.
6. A cozy nook.

a. Underscore the sentence that gives the fundamental image. Will the reader get from it at once a correct general outline of the object to be described?

b. Will the reader need to change the fundamental image as the description proceeds?

27. Point of View. — The point of view determines what we see first. The appearance of an object or a landscape differs greatly when viewed from various positions. A careful writer will give the fundamental image that would be formed by actual observation from the chosen point and will omit details that cannot be seen from that position even though he knows that they exist.

Notice that the following descriptions include only what may be seen from the place indicated in the italicized phrases: —

1. *Forward from the bridge* he beheld a landscape of wide valleys and irregular heights, with groves and lakes and fanciful houses linked together by white paths and shining streams. The valleys were spread below, that the river might be poured upon them for refreshment in day of drought, and they were as green carpets figured with beds and fields of flowers and flecked with flocks of sheep white as balls of snow; and the voices of shepherds following the flocks were heard afar. As if to tell him of the pious inscription of all he beheld, the altars out under the open sky seemed countless, each with a white-gowned figure attending it, while processions in white went slowly hither and thither between them; and the smoke of the altars half risen hung collected in pale clouds over the devoted places.

— WALLACE: *Ben Hur.*

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2. The house stood unusually near the river, facing eastward, and standing four-square, with an immense veranda about its sides, and a flight of steps in front, spreading broadly downward, as we open our arms to a child. *From the veranda* nine miles of river were seen; and in their compass near at hand, the shady garden full of rare and beautiful flowers; farther away broad fields of cane and rice, and the distant quarters of the slaves, and on the horizon everywhere a dark belt of cypress forest. — CABLE: *Old Creole Days.*

EXERCISES

From what point of view is each of the following scenes described?

1. I first saw Venice by moonlight, as we skimmed by the island of St. George in a felucca, and entered the Grand Canal. A thou-

sand lamps glittered from the square of St. Mark, and along the water's edge. Above rose the cloudy shapes of spires, domes, and palaces, emerging from the sea; and occasionally the twinkling lamp of a gondola darted across the water like a shooting star, and suddenly disappeared, as if quenched in the wave. There was something so unearthly in the scene, — so visionary and fairylike, — that I almost expected to see the city float away like a cloud, and dissolve into thin air. — F. Hopkinson Smith: *Gondola Days.*

2. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of a precipice. From an opening between the trees he could overlook all the lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud or the sail of a lagging bark here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands.

On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the reflected rays of the setting sun. — Irving: *Sketch Book.*

3. A moment more and you are in the Piazza of San Marco; the grand piazza of the doges, with its thousands of square feet of white pavement blazing in the sun, framed on three sides by marble palaces, dominated by the noblest campanile on the globe, and enriched, glorified, made inexpressibly precious and unique by that jewel in marble, in porphyry, in verd antique, and bronze, that despair of architects of to-day, that delight of the artists of all time — the most sacred, the Church of San Marco.

— F. Hopkinson Smith: *Gondola Days.*

4. I climbed the towers of Saint-Gudule. It was beautiful. The entire city lay beneath me, the toothed and voluted roofs of Brussels half hidden by the smoke, the sky (a stormy sky), full of clouds, golden and curled above, solid as marble below; in the distance a large cloud from which rain was falling like fine sand from a bag which has burst; the sun shone above everything: the magnificent openwork, lanternlike belfry stood out somber against the white mists; then the confused noise of the town reached me, then the verdure of the lovely hills on the horizon: it was truly beautiful. I admired everything like a provincial from Paris, which I am, — everything, even the mason who was hammering on a stone and whistling near me. — Victor Hugo: *Saint-Gudule.*

28. Selection of Details Affected by Point of View. — As we cannot see the details of the entrance to a house a mile away, we should not include them in a description from that point of view. The more minute details should be included only when our chosen point of view brings us near enough to appreciate them.

EXERCISES

A. Notice in the selection below that Stevenson tells only as much about Swanston cottage as can be seen at a distance of six miles: —

So saying, she carried me around the battlements *towards the opposite or southern side of the fortress, and indeed to a bastion* almost immediately overlooking the place of our projected flight. Thence we had a view of some foreshortened suburbs at our feet, and beyond of a green, open, and irregular country rising towards the Pentland Hills. The face of one of these summits (say two leagues from where we stood) is marked with a procession of white scars. And to this she directed my attention.

"You see these marks?" she said. "We call them the Seven Sisters. Follow a little lower with your eye, and you will see a fold of the hill, the tops of some trees, and a tail of smoke out of the midst of them. That is Swanston cottage, where my brother and I are living with my aunt."

— STEVENSON: *St. Ives.*

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B. Notice in the selection below that even the eyes of the near-by lizards are described, while far-away objects are portrayed only in outline: —

Slow though their march had been, by this time *they had come to the end of the avenue, and were in the wide circular sweep before the castle.* They stopped here and stood looking off over the garden, with its somber cypresses and bright beds of geranium, down upon the valley, dim and luminous in a mist of gold. Great, heavy, fantastic-shaped clouds, pearl-white with pearl-gray shadows, piled themselves up against the scintillant dark blue of the sky. In and out among the

rose trees *near at hand*, where the sun was hottest, heavily flew, with a loud bourdonnement, the cockchafers promised by Annunziata, — big, blundering, clumsy, the scorn of their light-winged and business-like competitors, the bees. Lizards lay immobile as lizards cast in bronze, only their little glittering, watchful pin heads of eyes giving sign of life. And of course the blackcaps never for a moment left off singing. — HENRY HARLAND: *My Friend Prospero.* (*McClure's.*)

C. Do the selections below include details not visible from the chosen point of view?

1. *We round a corner of the valley, and beyond, far below us, looms the town of Sorata. From this distance* the red tile roofs, the soft blue, green, and yellow of its stuccoed walls, look indescribably fresh and grateful. A closer inspection will probably dissipate this impression; it will be squalid and dirty, the river-stone paving of its street will be deep in the accumulation of filth, dirty Indian children will swarm in them with mangy dogs and bedraggled ducks, the gay frescoes of its walls will peel in ragged patches, revealing the 'dobe of their base, and the tile roofs will be cracked and broken. But from the heights at this distance and in the warm glow of the afternoon sun it looks like a dainty fairy village glistening in a magic splendor against the Titanic setting of the Andes.

— CHARLES JOHNSON POST: *Across the Highlands of the World.* (*Harper's.*)

2. Come on, sir; *here's the place.* Stand still. How fearful
And dizzy 'tis to cast one's eyes so low!
The crows and choughs that wing the midway air
Show scarce so gross as beetles. Halfway down
Hangs one that gathers samphire, dreadful trade!
Methinks he seems no bigger than his head.
The fishermen that walk upon the beach
Appear like mice; and yond tall anchoring bark
Diminish'd to her cock: her cock, a buoy
Almost too small for sight. The murmuring surge,
That on th' unnumber'd idle pebble chafes,
Cannot be heard so high. — I'll look no more,
Lest my brain turn, and the deficient sight
Topple down headlong.

— SHAKESPEARE: *King Lear.*

29. Suggested Point of View. — Often the point of view, instead of being specifically stated, is merely suggested in the language of the description. Such a suggested point of view frequently gives to a description a delicate touch that cannot be obtained by direct statements.

In the following selections the point of view is merely suggested: —

1. Thus pondering and dreaming, he came by the road down a gentle hill with close woods on either hand; and so into the valley with a swift river flowing through it: and on the river a Mill. So white it stood among the trees, and so merrily whirred the wheel as the water turned it, and so bright blossomed the flowers in the garden that Martimor had joy of the sight, for it minded him of his own country. — HENRY VAN DYKE: *The Blue Flower.*

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2. There is an island off a certain part of the coast of Maine, — a little rocky island, heaped and tumbled together as if Dame Nature had shaken down a heap of stones at random from her apron, when she had finished making the larger islands, which lie between it and the mainland. At one end, the shoreward end, there is a tiny cove, and a bit of silver sand beach, with a green meadow beyond it, and a single great pine; but all the rest is rocks, rocks. At the farther end the rocks are piled high, like a castle wall, making a brave barrier against the Atlantic waves; and on top of this cairn rises the lighthouse, rugged and sturdy as the rocks themselves, but painted white, and with its windows shining like great, smooth diamonds. This is Light Island.

— LAURA E. RICHARDS: *Captain January.*

30. Changing Point of View. — As we cannot see the four sides of a house from one place, it is necessary, if we wish to have our reader know how each side looks, to change the point of view. It is immaterial whether the successive points of view are named or merely suggested, if the reader has due notice of the change from one to the other, and if for each point of view only what can be seen from that position is described.

Notice the changing point of view in the following selections: —

1. At long distance, looking over the blue waters of the Gulf of St. Lawrence in clear weather, you might think that you saw a lonely sea gull, snow-white, perching motionless on a cobble of gray rock. Then, as your boat drifted in, following the languid tide and the soft southern breeze, you would perceive that the cobble of rock was a rugged hill with a few bushes and stunted trees growing in the crevices, and that the gleaming speck near the summit must be some kind of a building, — if you were on the coast of Italy or Spain, you would say a villa or a farmhouse. Then as you floated still farther north and drew nearer to the coast, the desolate hill would detach itself from the mainland and become a little mountain isle, with a flock of smaller islets clustering around it as a brood of wild ducks keep close to their mother, and with deep water, nearly two miles wide, flowing between it and the shore; while the shining speck on the seaward side stood clearly as a low, whitewashed dwelling with a sturdy, round tower at one end, crowned with a big eight-sided lantern — a solitary lighthouse.

— Henry van Dyke: *The Keeper of the Light.*

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2. Presently we left the narrow bayou, and passed into a large bay dotted with many islands. Crossing a portion of this bay, we drew close to a number of them that seemed huddled together. They were low and flat, covered with a rank growth of the pampas grass. Upon one of these islands there seemed indications of life. A collection of blotches — gray, white, and of color — rose against the horizon. It was like the lay-in of the painter. From our point of observation these bits of color gradually resolved themselves into huts and houses and boats. And as we drew nearer there spread before our eyes a great fleet of sailing boats with red sails drying in the sun; dugouts, painted green and red, were tied to a long wharf that ran back to a huge platform upon which seemed to be spread something red. Facing this platform and extending back along a narrow bayou were twenty or more houses, all raised high above the water upon posts of cypress. We drew still nearer. The one bayou that penetrated the island divided into many smaller ones. Each house seemed to have its private waterway. Long ladders led from the porches to the water craft moored below. It was for all the world like a miniature Venice. The boat touched the landing and we stepped out upon a

wharf that held a motley collection of staring, curious, half-clad human beings. — Frank E. Schoonover: *In the Haunts of Jean Lafitte.* (*Harper's.*)

3. From where I stopped the view was wonderful. Strasburg lies at your feet, — the old town with its dentellated gables, and its large roofs encumbered with chimneys, and its towers and churches — as picturesque as any town of Flanders. The Ill and the Rhine, two lovely rivers, enliven this dark mass with their plashing waters, so clear and green. Beyond the walls, as far as the eye can reach, stretches an immense country richly wooded and dotted with villages. The Rhine, which flows within a league of the town, winds through the landscape. In walking around this bell-tower you see three chains of mountains, — the ridges of the Black Forest on the north, the Vosges on the west, and the Alps in the center.

— Victor Hugo: *The Cathedral of Strasburg.*

31. Unity determined by Point of View. — Unity may be secured in a descriptive paragraph by including only such details as may be seen from the point of view selected. If the point of view is changed within a single paragraph, each part of the paragraph should include only the details visible from one point of view and not from another.

32. Place of Point of View in Paragraph. — If a point of view is neither expressed nor suggested, the reader must assume one in order to form a clear and accurate image. Beginners will find that they can best cause their readers to form the desired images by stating a point of view early in the paragraph. The first sentence of a description frequently includes both the point of view and the fundamental image.

EXERCISES

A. Consider the following selections with reference to: —

(*a*) The point of view.

(*b*) The fundamental image.

(*c*) The completeness of the images that you form.

1. The Lunardi [balloon], mounting through a stagnant calm in a line almost vertical, had pierced the morning mists, and now swam emancipated in a heaven of exquisite blue. Below us, by some trick of eyesight, the country had grown concave, its horizons curving up like the rim of a shallow bowl, — a bowl heaped, in point of fact, with sea fog, but to our eyes with a froth delicate and dazzling as a whipped syllabub of snow. Upon it the traveling shadow of the balloon became no shadow, but a stain; an amethyst (you might call it) purged of all grosser properties than color and lucency. At times thrilled by no perceptible wind, rather by the pulse of the sun's rays the froth shook and parted; and then behold, deep in the crevasses vignetted and shining, an acre or two of the earth of man's business and fret — tilled slopes of the Lothians, ships dotted on the Forth, the capital like a hive that some child had smoked — the ear of fancy could almost hear it buzzing. — STEVENSON: *St. Ives.*

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2. When Oswald and Corinne had gained the top of the capitol, she showed him the Seven Hills and the city, bounded first by Mount Palatinus, then by the walls of Servius Tullius, which inclose the hills, and by those of Aurelian, which still surround the greatest part of Rome. Mount Palatinus once contained all Rome, but soon did the imperial palace fill the space that had sufficed for a nation. . . . The Seven Hills are far less lofty now than when they deserved the title of steep mountains, modern Rome being forty feet higher than its predecessor, and the valleys which separated them almost filled up by ruins; but what is still more strange, two heaps of shattered vases have formed new hills, Cestario and Testacio. Thus, in time, the very refuse of civilization levels the rock with the plain, effacing in the moral, as in the material world, all the pleasing inequalities of nature. — MADAME DE STAËL: *Corinne, or Italy.*

B. Select five descriptions from one or more of the following books. Notice whether each has a point of view expressed or suggested: —

Cooper: *Last of the Mohicans.*
Scott: *Ivanhoe.*
Lady of the Lake.
Irving: *Sketch Book.*
Burroughs: *Wake Robin.*

Van Dyke: *The Blue Flower.*
Howells: *The Rise of Silas Lapham.*
Muir: *Our National Parks.*
Kate Douglas Wiggin: *Rebecca of Sunnybrook Farm.*

C. Prepare to give orally before the class a sentence that states a point of view and also the fundamental image formed from that point of view.

Theme XXV. — *Write a descriptive paragraph beginning with a point of view and a fundamental image.*

Suggested subjects: —

1. The crossroads inn.
2. A historical building.
3. Our high school.
4. The gristmill.
5. The largest store in town.
6. The railway station.

a. Underscore the sentence that gives the point of view. Can you improve the description by using a different point of view?

b. Will the reader form at once a correct general outline?

c. Will the entire description enable the reader to form a clear and accurate image?

33. Clear Seeing. — Clear statement depends upon clear seeing. Not only must we choose an advantageous point of view, but we must also be able to reproduce what we can see from that point. Although we may write a description while we are looking at the object, it is frequently convenient to do the writing when the object is not visible. Oral descriptions are nearly always made without having the object at hand. When we attempt to describe, we examine not the object itself, but our mental image of it. The essential features of this mental picture must stand out clearly and definitely, if we are to make our description accurate.

The habit of accurate observation is a desirable acquisition, gained only by constant effort. Many of our studies, particularly the sciences, furnish suitable exercises for training the powers of observation. To emphasize the point that every successful effort in description must be preceded by clear seeing, the following exercises are suggested.

EXERCISES

A. Walk rapidly past a building. Form a mental picture of it. Write down as many of the details as you can. Now look at the building again and determine what you have left out.

B. Call to mind some building with which you are familiar. Write a list of the details that you recall. Now visit the building and see what important details you have omitted.

C. While looking at some scene, make a note of the important details. Lay this list away for a day. Then recall the scene. After picturing the scene as vividly as you can, read your notes. Do they add anything to your picture?

D. Make a list of the things on some desk that you cannot see but with which you are familiar; for example, the teacher's desk. At the first opportunity notice how accurate your list is.

E. Look for some time at the stained glass windows of a church or at the wall paper of the room. What patterns do you notice that you did not see at first? What colors?

F. Make a list of the objects visible from your bedroom window. When you go home notice what you have omitted.

G. Practice observation contests similar to the following: Pass a store window in company with a companion. Make

a list of what the window contains and compare it with a list made by your companion.

Theme XXVI. — *Write a description of some dwelling.*

a. Select a house that you can see on your way home. Choose a point of view and notice carefully what can be seen from it. When you are ready to write, form as vivid a mental picture of the house as you can. Write the sentence that gives the fundamental image and the point of view. Add such of the details as will enable the reader to form an accurate image.

34. Selection of Essential Details. — The details that distinguish an object from other objects of the same class are those most essential to a good description. The description of a pet dog should enable a stranger to select him from a dozen dogs. Any characteristic that distinguishes this dog from other dogs should therefore be emphasized in the description.

If the peculiarities of an object are such as to affect its general form, they should be stated in the opening sentence (Section 32); but, if not, they may be introduced later. If we say, "On the corner across the street from the post office there is a large, two-story, red brick store," the reader can form at once a general picture of such a store. Only those things which give a general outline have been included. As yet nothing has been mentioned to distinguish the store from any other similar store. If we continue, "Though not wider, it yet presents a more imposing appearance than its neighbors, because the door has been placed at one side, thus providing a single wide display window instead of two stuffy, narrow ones," we add a detail which, though it does not change the general outline, makes the picture clearer and at the same time emphasizes the distinguishing feature of this particular store.

EXERCISES

A. Observe your neighbor's barn. What would you select as its characteristic feature?

B. Take a rapid glance at some stranger whom you meet. What impressed you most vividly?

C. In what respect does the Methodist church in your city differ from the other church buildings?

D. Does your pet dog differ from others of the same breed in appearance? In actions?

Theme XXVII. — *Write a descriptive paragraph on a subject suggested by the following list : —*

1. A mountain view.
2. An omnibus.
3. A fort.
4. A lighthouse.
5. A windmill.
6. A bend in the river.
7. A peculiar structure.
8. A scene in *Snowbound.*
9. Sleepy Hollow as I imagine it.
10. Our chemical laboratory.

a. Underscore the sentence that gives the details essential to the description.

b. Consider the unity of your paragraph.

35. Selection and Subordination of Minor Details. — In many descriptions all minor details are omitted, and in all descriptions many that might be included are omitted. A proper number of such details adds interest and clearness, but too many serve to render the image obscure. Minor details, properly selected and effectively presented, add much to the beauty or usefulness of a description, but, if strung together in short sentences, they may produce an effect that is

both tiresome and confusing. A mere catalogue of facts is not a good description in literature. The facts must be so arranged that those which are the more important have the greater prominence, and those of less importance are properly subordinated.

Often minor details may be stated in a word or a phrase inserted in the sentence that gives the general view. Notice the italicized portion of the following: "Opposite the church, *and partly screened by the scraggly evergreens of a broad, unkempt lawn*, there is a large, octagonal, brick house with a conservatory on the left." This arrangement adds to the general view and gives a better result than would be obtained by describing the lawn in a separate sentence. Often a single adjective is more effective than a whole sentence in adding to a description. Notice how much the use of *scraggly* and *unkempt* adds to the sentence above.

EXERCISES

In the following selections make a careful study of the way in which the minor details are presented. Can any of them be improved by rearrangement?

1. At night, as I look from my windows over Kassim Pasha, I never tire of that dull, soft coloring, green and brown, in which the brown of roofs and walls is hardly more than a shading of the green of the trees. There is the lonely curve of the hollow, with its small, square, flat houses of wood; and above, a sharp line of blue-black cypresses on the spine of the hill; then the long desert plain, with its sandy road, shutting in the horizon. Mists thicken over the valley, and wipe out its colors before the lights begin to glimmer out of it. Below, under my windows, are the cypresses of the Little Field of the Dead, vast, motionless, different every night. Last night each stood clear, tall, apart; to-night they huddle together in the mist, and seem to shudder. The sunset was brief, and the water has grown dull, like slate. Stamboul fades to a level mass of smoky purple, out of which a few minarets rise black against a gray sky with banks of

orange fire. Last night, after a golden sunset, a fog of rusty iron came down, and hung poised over the jagged level of the hill. The whole mass of Stamboul was like black smoke; the water dim gray, a little flushed, and then like pure light, lucid, transparent, every ship and every boat sharply outlined in black on its surface; the boats seemed to crawl like flies on a lighted pane.

— Arthur Symons: *Constantinople: An Impression.* (*Harper's.*)

2. The boy was advancing up the road, carrying a half-filled pail of milk. He was a child of perhaps ten years, exceedingly frail and thin, with a drawn, waxen face, and sick, colorless lips and ears. On his head he wore a thick plush cap, and coarse, heavy shoes upon his feet. A faded coat, too long in the arms, drooped from his shoulders, and long, loose overalls of gray jeans broke and wrinkled about his slender ankles.

— George Kibbe Turner: *Across the State.* (*McClure's.*)

3. They met few people abroad, even on passing from the retired neighborhood of the House of the Seven Gables into what was ordinarily the more thronged and busier portion of the town. Glistening sidewalks, with little pools of rain, here and there, along their unequal surface; umbrellas displayed ostentatiously in the shop windows, as if the life of trade had concentered itself in that one article; wet leaves of the horse-chestnut or elm trees, torn off untimely by the blast, and scattered along the public way; an unsightly accumulation of mud in the middle of the street, which perversely grew the more unclean for its long and laborious washing, — these were the more definable points of a very somber picture. In the way of movement, and human life, there was the hasty rattle of a cab or coach, its driver protected by a waterproof cap over his head and shoulders; the forlorn figure of an old man, who seemed to have crept out of some subterranean sewer, and was stooping along the kennel, and poking the wet rubbish with a stick, in quest of rusty nails; a merchant or two, at the door of the post office, together with an editor, and a miscellaneous politician, awaiting a dilatory mail; a few visages of retired sea captains at the window of an insurance office, looking out vacantly at the vacant street, blaspheming at the weather, and fretting at the dearth as well of public news as local gossip. What a treasure trove to these venerable quidnuncs, could they have guessed the secret which Hepzibah and Clifford were carrying along with them!

— Hawthorne: *The House of the Seven Gables.*

Theme XXVIII. — *Write a description of one of the following:*

1. The school gymnasium.
2. An orchard.
3. A colonial mansion.
4. A wharf.
5. A stone quarry.
6. A shop.
7. My favorite retreat.
8. A building that I like.
9. Elaine before the shield of Lancelot.
10. The Ancient Mariner's ship becalmed.
11. Our schoolroom at 9 A.M.; at 5 P.M.
12. The Doone valley.

a. Consider your description with reference to the point of view, the fundamental image, and the essential details.

b. Notice the way in which the minor details have been introduced. Have you given undue prominence to any?

c. Can a single adjective or a phrase be substituted for a whole sentence?

d. Consider your theme with reference to unity.

Theme XXIX. — *Write a description of one of the following:* —

1. An approaching steamboat.
2. Off for Europe.
3. A winter walk at sunset.
4. On the path by the brook.
5. Around the lake in a motor boat.
6. A walk down Broadway.
7. Down the river in a canoe.

a. How is your description affected by the changing point of view?

36. Coherence Secured by Arrangement of Details. — Coherence in a description depends upon the arrangement of details. A description may be made coherent by presenting its details in the same order in which they appear in the object or scene described. The image that we expect the reader to make should be formed as nearly as possible in the way in which he would naturally view the object itself. Just as the eye travels rapidly in a definite line from a man's head to his feet, or from the bottom of a building to the top, so a coherent description will follow the same order.

Notice the coherence in the following selection: —

Taffy and Honoria reached the old lighthouse and halted by its white-painted railing. Below them the new pillar stood up in full view, young and defiant. A full tide lapped its base, feeling this comely and untried adversary as a wrestler shakes hands before engaging. And from its base the column, after a gentle inward curve — enough to give it a look of lissomeness and elastic strength — sprang upright straight and firm to the lantern, ringed with a gallery and capped with a cupola of copper not yet greened by the weather; in outline as simple as a flower, in structure to the understanding eye almost as subtly organized, adapted, and pieced into growth. — A. T. Quiller-Couch: *The Ship of Stars.*

Occasionally a departure from the natural space-order is justifiable. Notice the following selection: —

A pretty picture the lad made as he lay there dreaming over his earthly possessions, — a pretty picture in the shade of the great elm, that sultry morning of August, three quarters of a century ago! The presence of the crutch showed there was something sad about it; and so there was; for if you had glanced at the little bare brown foot, set toes upward on the curbstone, you would have discovered that the fellow to it was missing — cut off about two inches above the ankle. And if this had caused you to throw a look of sympathy at his face, something yet sadder must long have held your attention. Set jauntily on the back of his head was a weather-beaten dark blue cloth cap, the patent leather frontlet of which was gone; and beneath the ragged edge of this there fell down over his forehead and temples and

ears a tangled mass of soft yellow hair, slightly curling. His eyes were large and of a blue to match the depths of a calm sky above the tree tops; the long lashes which curtained them were brown; his lips were red, his nose delicate and fine, and his cheek tanned to the color of ripe peaches. It was a singularly winning face, intelligent, frank, not describable. On it now rested a smile, half joyous, half sad, as though his mind was full of bright hopes, the realization of which was far away. From the neck fell the wide collar of a white cotton shirt, clean but frayed at the elbows, and open and buttonless down to his bosom. Over this he wore an old-fashioned satin waistcoat of a man, also frayed and buttonless. His dress was completed by a pair of baggy tow breeches held up by a single tow suspender fastened to big brown horn buttons.

— James Lane Allen: *Flute and Violin.*

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The details are not stated with reference to their natural position in space, but they are given in the probable order of observation. The boy's crutch first attracts our attention. We are at once interested in the reason why he uses it. The discovery of this reason naturally arouses our sympathy, which the author skillfully uses as a means of transition to the boy's face. During the remainder of the description the natural position in space is closely followed.

Theme XXX.—*Write a description of one of the following:* —

1. The bayou.
2. A view from the top of a mountain.
3. A view from the foot of a mountain.
4. An old-fashioned rig.
5. A house said to be haunted.
6. The school assembly hall.
7. A statue that I like.
8. "Poets' Corner" in Westminster Abbey.
9. The setting that I would arrange for the trial scene in *The Merchant of Venice;* for the banquet scene in *Macbeth.*

a. Consider the arrangement of details with reference to their position in space.

b. Consider each of your paragraphs with reference to unity.

37. Emphasis. — Emphasis is secured by *position* and by *proportion*. The emphatic position at the beginning of a description must necessarily be given to the fundamental image and to the point of view. Often a detail is brought out prominently by including a word or a phrase in the sentence that gives the fundamental image. (See Section 35.) Characteristic details should receive greater prominence both in position and in the proportional amount of space accorded to them than is given to less important details. Just as the artistic effect of a room may often be increased by removing some of the pictures and bric-a-brac, so the essential elements of a description may be emphasized by the suppression of unimportant details. A description may often be made more emphatic by judicious pruning.

38. Classes of Objects Frequently Described. — Although there is no limit to the things that we may wish to describe, there are certain general classes of objects that are described more frequently than others. We have more frequent occasion to describe buildings or places than we have to describe pictures or trees. A person may be able to describe clearly and effectively a class of objects in which he has some special interest, although, on account of limited experience and small vocabulary, he cannot well describe other objects. Every effort should be made to master as many as possible of the words applicable to each class of objects. A slight investigation will show how great is the number of such words with which we are unfamiliar.

A. Description of buildings or parts of buildings.

Notice the following selections: —

1. In most buildings the basement story is heaviest, and each succeeding story increases in lightness; in the Ducal palace this is reversed, making it unique amongst buildings. The outer walls rest upon the pillars of open colonnades, which have a more stumpy appearance than was intended, owing to the raising of the pavement in the piazza. They had, however, no base, but were supported by a continuous stylobate. The chief decorations of the palace were employed upon the capitals of these thirty-six pillars, and it was felt that the peculiar prominence and importance given to its angles rendered it necessary that they should be enriched and softened by sculpture, which is interesting and often most beautiful. The throned figure of Venice above bears a scroll inscribed: *Fortis, justa, trado furias, mare sub pede, pono.* (Strong and just, I put the furies beneath my throne, and the sea beneath my foot.) One of the corners of the palace joined the irregular buildings connected with St. Mark's, and is not generally seen. There remained, therefore, only three angles to be decorated. The first main sculpture may be called the "Fig-tree angle," and its subject is the "Fall of Man." The second is "the Vine angle," and represents the "Drunkenness of Noah." The third sculpture is "the Judgment angle," and portrays the "Judgment of Solomon." — A. J. C. Hare: *Venice.*

2. The house was broad and clean, with a roof that looked heavy on its low walls. It was one of the houses that seem firm-rooted in the ground, as if they were two thirds below the surface, like icebergs. The front door stood hospitably open in expectation of company, and an orderly vine grew at each side; but our path led to the gay flowers and greenery, as if they had been swept together by some diligent garden broom into a tangled heap; there were portulacca all along under the lower step and straggling off into the grass, and clustering mallows that crept as near as they dared like poor relations. I saw the bright eyes and brainless little heads of two half-grown chickens which were down among the mallows, as if they had been chased away from the door more than once, and expected to be again. — S. O. Jewett: *The Country of the Pointed Firs.*

3. A small door upon the right led us into the inn kitchen. It was a room about ten feet square, and literally all chimney; for the hearth was in the center of the floor, and the walls sloped upward

in the form of a long, tapering pyramid, with an opening at the top for the escape of the smoke. Quite around this little room ran a row of benches, upon which sat one or two grave personages smoking paper cigars. Upon the hearth blazed a handful of fagots, whose bright flame danced merrily among a motley congregation of pots and kettles, and a long wreath of smoke wound lazily up through the huge tunnel of the roof above. The walls were black with soot, and ornamented with sundry legs of bacon and festoons of sausages: and as there were no windows in this dingy abode, the only light which cheered the darkness within came flickering from the fire upon the hearth, and the smoky sunbeams that peeped down the long-necked chimney. — LONGFELLOW: *Outre-Mer.*

4. At the back of a marvelous garden and with all of its whiteness reflected in a canal of dark water, sleeping inertly among thick masses of black cypress and great clumps of red flowers, this perfect tomb (The Taj Mahal) rises like a calm apparition. It is a floating dream, an aerial form without weight, so perfect is the balance of the lines, and so pale, so delicate the shadows that float across the virginal and translucent stone. These black cypresses which frame it, this verdure, through the openings of which peeps the blue sky, and this sward bathed in brilliant sunlight and on which the sharply-cut silhouettes of the trees are lying, — all these real objects render more unreal the delicate vision, which seems to melt away into the light of the sky. I walk towards it along the marble bank of the dark canal, and the mausoleum assumes sharper form. On approaching, you take more delight in the surface of the octagonal edifice. This consists of rectangular expanses of polished marble where the light rests with a soft, milky splendor. One would never imagine that so simple a thing as surface could be so beautiful when it is large and pure. The eye follows the ingenious and graceful scrolls of great flowers, flowers of onyx and turquoise, incrusted with perfect smoothness, the harmony of the delicate carving, the marble lacework, the balustrades of a thousand perforations, — the infinite display of simplicity and decoration. — ANDRÉ CHEVRILLON: *The Taj Mahal.*

Theme XXXI. — *Write a description of the exterior of some building.*

Theme XXXII. — *Write a description of some part of a building, such as an entrance, a spire, a window, a stairway, or a room.*

a. Consider each description with reference to —

1. Point of view.
2. Fundamental image.
3. Selection of essential details.
4. Selection and subordination of minor details.
5. Arrangement of details with reference to their natural positions in space.
6. Effective choice of words and comparisons.

B. **Description of physical features : valleys, rivers, mountains, etc.**

Notice the following selections : —

1. Beyond the great prairies and in the shadow of the Rockies lie the Foothills. For nine hundred miles the prairies spread themselves out in vast level reaches, and then begin to climb over softly-rounded mounds that ever grow higher and sharper till, here and there, they break into jagged points and at last rest upon the great bases of the mighty mountains. These rounded hills that join the prairies to the mountains form the Foothill Country. They extend for about a hundred miles only, but no other hundred miles of the great West are so full of interest and romance. The natural features of the country combine the beauties of prairie and of mountain scenery. There are valleys so wide that the farther side melts into the horizon, and uplands so vast as to suggest the unbroken prairie. Nearer the mountains the valleys dip deep and ever deeper till they narrow into cañons through which mountain torrents pour their blue-gray waters from glaciers that lie glistening between the white peaks far away.

— CONNOR : *The Sky Pilot.*

2. Long lines of cliff breaking have left a chasm ;
And in the chasm are foam and yellow sands ;
Beyond, red roofs about a narrow wharf
In cluster : then, a moulder'd church : and higher
A long street climbs to one tall-tower'd mill ;
And high in heaven behind it a gray down
With Danish barrows, and a hazelwood,
By autumn nutters haunted, flourishes
Green in a cuplike hollow of the down.

— TENNYSON : *Enoch Arden.*

3. Leaving the main stream, they now passed into what seemed at first sight like a little land-locked lake. Green turf sloped down to either edge, brown snaky tree roots gleamed below the surface of the quiet water, while ahead of them the silvery shoulder and foamy tumble of a weir, arm in arm with a restless dripping mill wheel, that held up in its turn a gray-gabled millhouse, filled the air with a soothing murmur of sound, dull and smothery, yet with little clear voices speaking up cheerfully out of it at intervals. It was so very beautiful that the Mole could only hold up both forepaws and gasp, "O my! O my! O my!"

— Kenneth Grahame: *The Wind in the Willows.*

4. The chine of highland, whereon we stood, curved to the right and left of us, keeping about the same elevation, and crowned with trees and brushwood. At about half a mile in front of us, but looking as if we could throw a stone to strike any man upon it, another crest, just like our own, bowed around to meet it: but failed, by reason of two narrow clefts, of which we could only see the brink. One of these clefts was the Doone-gate, with a porteullis of rock above it; and the other was the chasm, by which I had once made entrance. Betwixt them, where the hills fell back, as in a perfect oval, traversed by the winding water, lay a bright green valley, rimmed with sheer black rock, and seeming to have sunken bodily from the bleak rough heights above. It looked as if no frost could enter, neither winds go ruffling; only spring, and hope, and comfort breathe to one another. Even now the rays of sunshine dwelt, and fell back on themselves, whenever the clouds lifted; and the pale blue glimpse of the growing day seemed to find young encouragement.

— Blackmore: *Lorna Doone.*

5. As for the little river itself (the Traun), it has so many beauties that one does not think of asking whether it has any faults. Constant fullness, and crystal clearness, and refreshing coolness of living water, pale green like the jewel that is called *aqua marina*, flowing over beds of clean sand and bars of polished gravel, and dropping in momentary foam from rocky ledges, between banks that are shaded by groves of fir and ash and poplar, or through dense thickets of alder and willow, or across meadows of smooth verdure sloping up to quaint old-world villages — all these are features of the ideal little river.

— Henry van Dyke: *Little Rivers.*

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Theme XXXIII. — *Write a description of some feature of the landscape; a valley, a mountain, a field, a wood, a river, a pond, or a waterfall.*

a. Consider especially the choice and arrangement of details.

C. **Description of animals.**

Notice the following selection: —

The Tailless Tyke had now grown into an immense dog, heavy of muscle and huge of bone. A great bull head; undershot jaw, square and lengthy and terrible; vicious, yellow, gleaming eyes; cropped ears; and an expression incomparably savage. His coat was a tawny lionlike yellow, short, harsh, dense; and his back running up from shoulder to loins ended abruptly in a knoblike tail. He looked like the devil of a dog's hell, and his reputation was as bad as his looks. He never attacked unprovoked; but a challenge was never ignored and he was greedy of insults.

— Alfred Ollivant: *Bob, Son of Battle.*
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Theme XXXIV. — *Write a description of some animal.*

a. What questions should you ask yourself about each description you write?

D. **Description of trees and plants.**

Notice the following selections: —

1. How shall kinnikinnick be told to them who know it not? To a New Englander it might be said that a whortleberry bush changed its mind one day and decided to be a vine, with leaves as glossy as laurel, bells pink-striped and sweet like the arbutus, and berries in clusters and of scarlet instead of black. The Indians call it kinnikinnick, and smoke it in their pipes. White men call it bearberry, I believe; and there is a Latin name for it, no doubt, in the books. But kinnikinnick is the best, — dainty, sturdy, indefatigable kinnikinnick, green and glossy all the year round, lovely at Christmas and lovely among flowers at midsummer, as content and thrifty on bare, rocky hillsides as in grassy nooks, growing in long, trailing wreaths, five feet long, or in tangled mats, five feet across,

as the rock or the valley may need, and living bravely many weeks, without water, to make a house beautiful. I doubt if there be in the world a vine I should hold so precious, indoors and out.

— Helen Hunt Jackson: *Bits of Travel at Home.*

2. A mango tree is beautiful and attractive. It grows as large as the oak, and has a rich and glossy foliage. The fruit is shaped something like a short, thick cucumber, and is as large as a large pear. It has a thick, tough skin, and a delicious, juicy pulp. When ripe it is a golden color. A tree often bears a hundred bushels of mangoes. — Marian M. George.

3. Directly in my path stood an ancient swamp white oak, the greatest tree, I think, that I have ever seen. It was not the highest nor the largest round, perhaps, but individually, spiritually, the greatest. Hoary, hollow, and broken-limbed, its huge bole seemed encircled with the centuries, and into its green and grizzled top all the winds of heaven had some time come.

— Dallas Lore Sharp: *The Lay of the Land.*

Theme XXXV. — *Write a description of some tree that you have seen.*

a. Consider your theme with reference to unity, coherence, and emphasis.

39. Effectiveness in Description. — Effectiveness is as much the purpose of the principles previously discussed as it is of those which follow. This paragraph is inserted to separate more or less definitely those things which can be done under direction from those which cannot be determined by rule. Up to this point emphasis has been laid upon the clear presentation of a mental image as the object of description. But a point of view, a fundamental image, and a judicious selection and arrangement of essential and minor details may set forth an image clearly and yet fail to be satisfactory as a description.

Though in the practical affairs of life clear images set forth barely and sparely may be sufficient, yet there is a

pleasure and a profit in using the subtler arts of language, in placing a word here or a phrase there that shall give a touch of beauty or a flash of suggestiveness and thereby save our descriptions from the commonplace. To these less easily demonstrated methods of giving strength and beauty we now turn our attention.

40. Advantages and Limitations of Description by Words. — Before considering special aids to effectiveness in description, we shall find it profitable to compare the advantages and limitations of the art of description by words with the pictorial arts, painting and sculpture. We recognize at once that language cannot rival painting in the portrayal of color, or sculpture in the portrayal of form, which may be imaged more clearly and vividly through one glance at a picture or a statue than through many pages of written matter. Description, however, has many advantages over the pictorial arts. Painting and sculpture appeal directly to the eye alone. Only by suggestion can they indicate more than a single moment of time; represent motion, sound, odor, and taste; or appeal to sentiment and imagination. In description all these impressions may be given either directly or by suggestion. The following description by Longfellow gives an impression of a bridal procession in a French village that no painting can convey. Notice the many words descriptive of sound and movement, and the definite expression of sentiment that a painting could only suggest: —

I was one morning called to my window by the sound of rustic music. I looked out and beheld a procession of villagers advancing along the road, attired in gay dresses, and marching merrily on in the direction of the church. I soon perceived that it was a marriage festival. The procession was led by a long orang-utan of a man, in a straw hat and white dimity bob coat, playing on an asthmatic clarionet, from which he contrived to blow unearthly sounds, ever and anon squeaking off at right angles from his tune,

and winding up with a grand flourish on the guttural notes. Behind him, led by his little boy, came the blind fiddler, his honest features glowing with all the hilarity of a rustic bridal, and, as he stumbled along, sawing away upon his fiddle till he made all crack again. Then came the happy bridegroom, dressed in his Sunday suit of blue, with a large nosegay in his buttonhole; and close beside him his blushing bride, with downcast eyes, clad in a white robe and slippers, and wearing a wreath of white roses in her hair. The friends and relatives brought up the procession; and a troop of village urchins came shouting along in the rear, scrambling among themselves for the largess of sous and sugarplums that now and then issued in large handfuls from the pockets of a lean man in black, who seemed to officiate as master of ceremonies on the occasion. I gazed on the procession till it was out of sight; and when the last wheeze of the clarionet died upon my ear, I could not help thinking how happy were they who were thus to dwell together in the peaceful bosom of their native village, far from the gilded misery and the pestilential vices of the town. — LONGFELLOW: *Outre-Mer*.

EXERCISES

A. Notice in the following selections the description of motion: —

1. A large cask of wine had been dropped and broken in the street. The accident had happened in getting it out of a car; the cask had tumbled out with a run, the hoops had burst, and it lay on the stones just outside the door of the wine shop, shattered like a walnut shell.

All the people within reach had suspended their business, or their idleness, to run to the spot and drink the wine. . . . Some men kneeled down, made scoops of their two hands joined, and sipped, or tried to help women, who bent over their shoulders, to sip, before the wine had all run out between their fingers. Others, men and women, dipped in the puddles with little mugs of mutilated earthenware, or even with handkerchiefs from women's heads, which were squeezed dry into infants' mouths; others made small mud-embankments, to stem the wine as it ran; others, directed by lookers-on up at high windows, darted here and there, to cut off little streams of wine that started away in new directions; others devoted themselves to the sodden and lee-dyed pieces of the cask, licking, and even champing the moister wine-rotted frag-

ments with eager relish. There was no drainage to carry off the wine, and not only did it all get taken up, but much mud got taken up along with it. . . .

A shrill sound of laughter and of amused voices, — voices of men, women, and children, — resounded in the street while this wine game lasted. There was little roughness in the sport, and much playfulness. There was a special companionship in it, an observable inclination on the part of every one to join some other one, which led, especially among the luckier or lighter-hearted, to frolicsome embraces, drinking of healths, shaking of hands, and even joining of hands and dancing, a dozen together. When the wine was gone, and the places where it had been most abundant were raked into a gridiron-pattern by fingers, these demonstrations ceased, as suddenly as they had broken out. The man who had left his saw sticking in the firewood he was cutting, set it in motion again; the woman who had left on a door step the little pot of hot ashes, at which she had been trying to soften the pain in her own starved fingers and toes, or in those of her child, returned to it; men with bare arms, matted locks, and cadaverous faces, who had emerged into the winter light from cellars, moved away, to descend again; and a gloom gathered on the scene that appeared more natural to it than sunshine. — DICKENS: *A Tale of Two Cities.*

2. As the boat bounced from the top of each wave the wind tore through the hair of the hatless men, and as the craft plopped her stern down again the spray slashed past them. The crest of each of these waves was a hill, from the top of which the men surveyed for a moment a broad, tumultuous expanse, shining and wind-riven. It was probably splendid, it was probably glorious, this play of the free sea, wild with lights of emerald and white and amber.

— STEPHEN CRANE: *The Open Boat.*

B Make lists from the descriptions, quoted above, of words expressing motion, color, and sound. Make similar lists from other selections chosen by yourself or assigned by the teacher.

Theme XXXVI. — *Write a theme involving motion.*

Suggested subjects: —

1. A moving picture show.
2. Waiting for the train.
3. A fire that I saw.
4. After school.

5. Seeing Mary off for Europe.
6. The veterans on Memorial Day.
7. An interesting experiment in the laboratory.
8. The tournament scene in *Ivanhoe*.
9. The battle of Philippi in *Julius Cæsar*.
10. The chariot race.

a. What does your description portray that cannot be shown in a picture?

41. Choice of Words. — The effectiveness of a description depends largely upon the right choice of words. The words that we use must be correct; they must be appropriate to the occasion and to the understanding of our readers; they must express exactly the idea that we wish to express; and they must be effective, — that is, they must give vigor and vividness to the description. Simple words are more forceful than ostentatious words; specific words give a greater vividness than general words; and suggestive words afford greater pleasure than those which are colorless. What a word or a phrase may suggest depends upon the other parts of the description. To call a boy *untidy* might in one case suggest his own carelessness; and in another, neglect on the part of his parents.

Trite and commonplace expressions are often the result of hazy ideas and a limited vocabulary. A broad experience and extended reading will place at our command a vocabulary from which we can choose just the right word to give individuality and force to our phrasing. Though every one is familiar with dogs, and has in his vocabulary many words that he applies to them, a reading of one or two good dog stories, such as *Bob, Son of Battle*, or *The Call of the Wild*, will show how wide is the range of such words and how much the description is enhanced by their careful use.

EXERCISES

Consider the following selections with reference to the choice of words that add to the effectiveness of the descriptions: —

1. She was a little, brown, thin, almost skinny woman with big, rolling, violet-blue eyes and the sweetest manners in the world.

2. The sounds and the straits and the sea with its plump, sleepy islands lay north and east and south.

3. Mrs. Edgarton had to be master of every situation, for her ample and aggressive proportions made it impossible for her to look helpless enough to challenge the chivalry of mere men.

4. The mists of the Cuchullins are not fat, dull, and still, like lowland and inland mists, but haggard, and streaming from the black peaks, and full of gusty lines. We saw them first from the top of Beinna-Caillach, a red, round-headed mountain hard by Bradford, in the isle of Skye.

Shortly after noon the rain came up from the sea and drew long delicate gray lines against the cliffs. It came up licking and lisping over the surface of Cornisk, and drove us to the lee of rocks and the shelter of our ponchos, to watch the mists drifting, to listen to the swell and lull of the wind and the patter of the cold rain. There were glimpses now and then of the inner Cuchullins, a fragment of ragged sky line, the sudden jab of a black pinnacle through the mist, the open mouth of a gorge steaming with mist.

We climbed the great ridge, at length, of rock and wet heath that separates Cornisk from Glen Sligachan, slowly through the fitful rain and driving cloud, and saw Sgurr-nan-Gillian, sharp, black, and pitiless, the northernmost peak and sentinel of the Cuchullins. The yellow trail could be seen twisting along the flat, empty glen. Seven miles away was a white spot, the Sligachan Hotel.

I think it must be the dreariest glen in Scotland. The trail twists in a futile manner, and, after all, is mainly bog holes and rolling rocks. The Red Hills are on the right, rusty, reddish, of the color of dried blood, and gashed with sliding bowlders. Their heads seem beaten down, a Helot population, and the Cuchullins stand back like an army of iron conquerors. The Red Hills will be a vanished race one day, and the Cuchullins remain.

— Arthur Colton: *The Mists o' Skye.* (*Harper's.*)

42. **Additional Aids to Effectiveness.** — Comparison and figures of speech (see pp. 392 to 395) not only aid in making our picture clear and vivid, but by adding a spice and flavor to our language, they increase the effectiveness and beauty of our description. Notice the following descriptions: —

1. It ceased; yet still the sails made on
A pleasant noise till noon,
A noise like of a hidden brook
In the leafy month of June,
That to the sleeping woods all night
Singeth a quiet tune.

— COLERIDGE: *The Ancient Mariner.*

2. Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of his saddle; his sharp elbows stuck out like grasshoppers' legs; he carried his whip perpendicularly in his hand, like a scepter, and as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the skirts of his black coat fluttered out almost to the horse's tail. Such was the appearance of Ichabod and his steed, as they shambled out of the gate of Hans Van Ripper, and it was altogether such an apparition as is seldom to be met with in broad daylight.

— IRVING: *Legend of Sleepy Hollow.*

3. A violet by a mossy stone
Half hidden from the eye!
Fair as a star, when only one
Is shining in the sky. — WORDSWORTH.

4. I wish I could convey a notion of the growth of these noble trees, the Spanish chestnut: of how they strike out boughs like the oak, and trail sprays of drooping foliage like the willow; of how they stand on upright fluted columns like the pillars of a church; or like the olive, from the most shattered bole can put out smooth and youthful shoots, and begin a new life upon the ruins of the old. Thus they partake of the nature of many different trees: and even their prickly topknots, seen near at hand against the sky, have a certain palmlike air that impresses the imagination. But their individuality, although compounded with so many elements, is but the richer and the more original. And to look down upon a level

filled with these knolls of foliage, or to see a clan of old unconquerable chestnuts cluster "like herded elephants" upon the spur of a mountain is to rise to higher thoughts of the powers that are in Nature. — STEVENSON: *Travels with a Donkey.*

5. How daintily it sits the water! How like a knowing swan it bends its head, the iron blade of the bow, and glides out upon the bosom of the Grand Canal! You stop for a moment, noting the long narrow body blue-black and silver in the morning light, as graceful in its curves as a bird; the white awning amidships draped at sides and back, the softly-yielding, morocco-covered seat, all cushions and silk fringes, and the silken cords curbing quaint lions of polished brass. Beyond and aft stands your gondolier, with easy, graceful swing bending to his oar. You stoop down, part the curtains, and sink into the cushions. Suddenly an air of dignified importance steals over you. Never in your whole life have you been so magnificently carried about. Four-in-hands, commodores' gigs, landaus in triumphant processions with white horses and plumes, seem tame and commonplace. Here is a whole barge, galleon, Bucentaur, all to yourself; noiseless, alert, subservient to your airiest whim, obedient to the lightest touch. You float between earth and sky. You feel like a potentate out for an airing, housed like a Rajah, served like Cleopatra, and rowed like a Doge. You command space and dominate the elements. — F. HOPKINSON SMITH: *Gondola Days.*

Theme XXXVII. — *Write a description of one of the following:* —

1. A lonely road at night.
2. The pony at the farm.
3. Portia's garden at Belmont.
4. Sir Launfal's first meeting with the leper.
5. The mill dam.
6. A memory picture.
7. My favorite toy of long ago.

a. Consider the effectiveness of your description. What words briefly and vividly portray essential details? Can you improve your choice of words?

b. Have you used comparisons or figures of speech, and if so, do they improve your description?

43. Impression in Description. — The formation of an image has thus far been emphasized as the object of description; but another element of interest will be evident in most of the quotations selected for examination. Often the effectiveness of a description is determined more by the impression that it makes upon our feelings than by the vividness of the picture that it presents. This impression may become the central purpose of a description, and thus may unify apparently unrelated details. To produce a certain desired effect of color, sound, haste, weariness, desolation, fancy, humor, grandeur, is often the main object of an artistic description.

Read the following description of the Battery in New York. Notice how the details that have been selected emphasize the "impression of forlornness." The sickly trees, the decrepit shade, the mangy grass plots, the hungry-eyed children, the jaded, disconsolate women, silent and hopeless, the shameless houses, the hard-looking men, — all unite to give one impression. Even the fresh blue water of the bay, which laughs and dances beyond, by its very contrast gives greater emphasis to the melancholy and forlorn appearance of the Battery.

All places that fashion has once loved and abandoned are very melancholy; but of all such places, I think the Battery is the most forlorn. Are there some sickly locust trees there that cast a tremulous and decrepit shade upon the mangy grass plots? I believe so, but I do not make sure; I am certain only of the mangy grass plots, or rather the spaces between the paths, thinly overgrown with some kind of refuse and opprobrious weed, a stunted and pauper vegetation, proper solely to the New York Battery. At that hour of the summer morning when our friends, with the aimlessness of strangers who are waiting to do something else, saw the ancient promenade a few scant and hungry-eyed little boys and girls were wandering over this weedy growth, not playing, but moving listlessly to and fro, fantastic in the wild inaptness of their costumes. One of these little creatures wore, with an odd, involuntary jauntiness, the cast-

off best dress of some happier child, a gay little garment cut low in the neck and short in the sleeves, which gave her the grotesque effect of having been at a party the night before. Presently came two jaded women, a mother and a grandmother, that appeared, when they crawled out of their beds, to have put on only so much clothing as the law compelled. They abandoned themselves upon the green stuff, whatever it was, and, with their lean hands clasped outside their knees, sat and stared, silent and hopeless, at the eastern sky, at the heart of the terrible furnace into which in those days the world seemed cast to be burnt up, while the child which the younger woman had brought with her feebly wailed unheeded at her side. On one side of the women were the shameless houses out of which they might have crept and which somehow suggested riotous maritime dissipation: on the other side were those houses in which had once dwelt rich and famous folk, but which were now dropping down to the boarding-house scale through various unhomelike occupations to final dishonor and despair. Down nearer the water, and not far from the castle that was once a playhouse and is now the depot of emigration, stood certain express wagons, and about these lounged a few hard-looking men. Beyond laughed and danced the fresh blue water of the bay, dotted with sails and smokestacks.

— Howells: *Their Wedding Journey.*

It is evident in this description that the purpose of the author was to create an impression of forlornness, and that he kept this purpose in mind when choosing the details. If his aim had been to give us a clear picture of the Battery in its physical outlines, he would have chosen different details and would have presented them in different language. In writing such descriptions attention should be given both to the impression and to the selection of those details which create the impression. From one glance at a room we may conclude that the housekeeper is untidy. If we wish to convey this impression to our reader, our description must give emphasis to the details from which we gained the impression of untidiness.

If we wish merely to present a picture, we describe it as it appears to us, and select details that will enable others to see

what we see; but if we desire to tell how a scene affects us, we must choose details that will make our reader feel as we feel. Our impressions may be much strengthened by the aid of sound, smell, and taste.

EXERCISES

A. In the selection below notice how effects of heat, silence, and drought are secured by simple, vivid words:—

All in a hot and copper sky,
The bloody Sun, at noon,
Right up above the mast did stand,
No bigger than the Moon.

Day after day, day after day,
We stuck, nor breath nor motion
As idle as a painted ship
Upon a painted ocean.

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

—COLERIDGE: *The Ancient Mariner.*

B. In each of the following selections determine whether in addition to the presentation of an image there is also production of a given effect.

a. What is the desired effect?

b. Select the words that produce this effect.

1. It was May morning, and Taffy made one of the group gathered on the roof of Magdalen Tower. In the groves below and across the river meadows all the birds were singing together. Beyond the glimmering suburbs, St. Clement's and Cowley St. John, over the dark rise by Bullingdon Green, the waning moon seemed to stand still and wait poised on her nether horn. Below her the morning sky waited, clean and virginal, letting her veil of mist slip lower and lower until it rested in folds upon the high woodlands and pastures. While it dropped, a shaft of light tore through it and smote flashing

on the vane high above Taffy's head, turning the dark side of the turrets to purple and casting lilac shadows on the surplices of the choir. For a moment the whole dewy shadow of the tower trembled on the western sky, and melted and was gone as a flood of gold broke on the eastward-turned faces. The clock below struck five, and ceased. There was a sudden baring of heads — a hush — and gently, borne aloft on boys' voices, clear and strong, rose the first notes of the hymn — *Te Deum Patrem colimus.*

— A. T. Quiller-Couch: *The Ship of Stars.*

2. At gray of night, when the sun was gone, and no red in the west remained, neither were stars forthcoming, suddenly a wailing voice rose along the valleys, and a sound in the air, as of people running. It mattered not whether you stood on the moor, or crouched behind rocks away from it, or down among reedy places; all as one the sound would come, now from the heart of the earth beneath, now overhead bearing down on you. And then there was rushing of something by, and melancholy laughter, and the hair of a man would stand on end, before he could reason properly.

— Blackmore: *Lorna Doone.*

C. Discuss the following selections with reference to the impression given by each: —

1. The third of the forest vines is Wood-Magic. It bears neither flowers nor fruit. Its leaves are hardly to be distinguished from the leaves of the other vines. Perhaps they are a little rounder than the Snowberry's, a little more pointed than the Partridge-berry's; sometimes you might mistake them for the one, sometimes for the other. No marks of warning have been written upon them. If you find them, it is your fortune; if you taste them, it is your fate. For as you browse your way through the forest, nipping here and there a rosy leaf of young wintergreen, a fragrant emerald tip of balsam fir, a twig of spicy birch, if by chance you pluck the leaves of Wood-Magic and eat them, you will not know what you have done, but the enchantment of the treeland will enter your heart and the charm of the wildwood will flow through your veins. You will never get away from it. The sighing of the wind through the pine trees and the laughter of the stream in its rapids will sound through all your dreams. On beds of silken softness you will long for the sleep song of whispering leaves above your head, and the smell of a couch of balsam boughs. At tables spread with dainty fare you will be

hungry for the joy of the hunt, and for the angler's sylvan feast. In proud cities you will weary for the sight of a mountain trail; in great cathedrals you will think of the long, arching aisles of the woodland; and in the noisy solitude of crowded streets you will hone after the friendly forest.

— HENRY VAN DYKE: *The Blue Flower.*

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2. There is a sad dreariness in this magnificence; this strange mixture of tombs and trophies; these emblems of living and aspiring ambition, close beside mementos which show the dust and oblivion in which all must sooner or later terminate. Nothing impresses the mind with a deeper feeling of loneliness than to tread the silent and deserted scene of former throng and pageant. On looking round on the vacant stalls of the knights and their esquires, and on the rows of dusty but gorgeous banners that were once borne before them, my imagination conjured up the scene when this hall was bright with the valor and beauty of the land: glittering with the splendor of jeweled rank and military array: alive with the tread of many feet, and the hum of an admiring multitude. All had passed away: the silence of death had settled again upon the place: interrupted only by the casual chirping of birds, which had found their way into the chapel, and built their nests among its friezes and pendants — sure signs of solitariness and desertion. — IRVING: *The Sketch Book.*

Theme XXXVIII. — *Write a description that emphasizes one of the following effects: heat, cold, whiteness, indolence, discordance, wind, confusion, fear, pathos, horror, grandeur, nervousness.*

Suggested subjects: —

1. The steel mills.
2. Fishing through the ice.
3. At the corner store.
4. The storm.
5. The fire alarm.
6. The last penny.
7. In the Grand Cañon.
8. Awaiting the verdict.
9. Elaine drifting down to Camelot.

10. The sleep walking scene in Macbeth.
11. The scene between Launcelot Gobbo and his father in *The Merchant of Venice.*

a. Consider your theme with reference to the image it presents.

b. Consider your theme with reference to the impression it gives.

44. Unity Determined by Mental Point of View. — In a description that has for its purpose the presentation of an image, unity may be secured by including only those details which can be seen from a physical point of view. Similarly in a description that has for its purpose the creation of an impression as well as an image, unity may be secured by selecting only such details as aid directly in establishing the desired impression. The mental point of view of the writer will determine what to include in the description and what to omit. The impression that a man is strong will not be conveyed by the same means as the idea that he is good-natured.

45. Union of Image and Impression. Description by Suggestion. — The creation of images and the formation of impressions are simultaneous processes. No image, however clear, fails to make some impression; and no description, however strong the impression it gives, fails to create some image. Every description contains both image and impression. The difference is one of emphasis. In the description of the Battery (page 104) the images are clear enough, but they are subordinate to the impression.

This subordination may even go further. Often the impression is made prominent, while the images that fit it are merely suggested. Description by suggestion is a method used by many writers to achieve desired effects. Notice that

Milton uses it with great skill in such passages as the following, where the reader is stimulated, by the very indefiniteness of the suggestion, to form those images most horrible to his individual fancy: —

1. A thousand fantasies
Begin to throng into my memory,
Of calling shapes, and beckoning shadows dire,
And airy tongues, that syllable men's names
On sands, and shores, and desert wildernesses.

— MILTON: *Comus.*

2. The other Shape —
If Shape it might be called that shape had none
Distinguishable in member, joint, or limb,
Or substance might be called that shadow seem'd,
For each seemed either — black it stood as night,
Fierce as ten Furies, terrible as Hell,
And shook a dreadful dart.

— MILTON: *Paradise Lost.*

EXERCISES

Consider whether the images you form when reading the following selections are presented by direct statement or by suggestion: —

1. Hillsborough and its outlying suburbs make bricks by the million, spin and weave both wool and cotton, forge in steel from the finest needle up to a ship's armor, and so add considerably to the kingdom's wealth.

But industry so vast, working by steam on a limited space, has been fatal to beauty: Hillsborough, though built on one of the loveliest sites in England, is perhaps the most hideous town in creation, — all ups and downs and back slums. Not one of its wriggling, broken-backed streets has handsome shops in an unbroken row. Houses seem to have battled in the air, and stuck wherever they tumbled down dead out of the mêlée. But worst of all, the city is pock-marked with public houses, and bristles with high round chimneys. These are not confined to a locality, but stuck all over the

place like cloves in an orange. They defy the law, and belch forth massy volumes of black smoke that hang like acres of crape over the place, and veil the sun and the blue sky even in the brightest day. But in a fog — why, the air of Hillsborough looks a thing to plow, if you want a dirty job.

More than one crystal stream runs sparkling down the valleys, and enters the town; but they soon get defiled, and creep through it, heavily charged with dyes, clogged with putridity, and bubbling with poisonous gases, till at last they turn to mere ink, stink, and malaria, and people the churchyards as they crawl.

— Charles Reade: *Put Yourself in His Place.*

2. Down the road they came, two and two, at an easy walk; scarlet flamed in the eye, bits jingled and saddles squeaked delightfully; while the men, in a halo of dust, smoked their short clays like the heroes they were. In a swirl of intoxicating glory the troop clinked and clattered by, while we shouted and waved, jumping up and down, and the big jolly horsemen acknowledged the salute with easy condescension. The moment they were past we were through the hedge and after them. Soldiers were not the common stuff of everyday life. There had been nothing like this since the winter before last, when on a certain afternoon — bare of leaf and monochrome in its hue of sodden fallow and frost-nipt copse — suddenly the hounds had burst through the fence with their mellow cry, and all the paddock was for the minute reverberant of thudding hoof and dotted with glancing red. But this was better, since it could only mean that blows and bloodshed were in the air.

— Kenneth Grahame: *The Golden Age.*

Theme XXXIX. — *Write a theme in which an image is suggested instead of being presented by direct statement.*

Suggested subjects: —

1. An old daguerreotype.
2. The church fair.
3. The military parade.
4. My grandfather in his favorite corner.
5. Circus day.
6. My childhood home.

a. To what images, in addition to those directly described, does your theme give rise?

46. Artistic Description. — The earlier paragraphs of this chapter discussed the principles that underlie the construction of a typical description, — the fundamental image, the point of view, and the selection and arrangement of significant details; later paragraphs emphasized more especially the methods of securing effectiveness in description. A description written in accordance with these principles is a pure description. Seldom in modern literature, however, do we find long, deliberate descriptions like those which appear in Scott's writings. The modern reader desires swift movement, unretarded by long descriptions. Hence in the literature of the present day, we find descriptive writing, not as pure description, but scattered here and there through many pages to illuminate the narrative by making the background more vivid, and to reveal character by giving graphic touches of personal appearance, dress, and manner. In fact, description is generally mingled with narration and exposition, each assisting the others to produce adequate effects.

We must remember, again, that the peculiar strength of description by words lies not, as in painting and sculpture, in the depiction of form and color, but in those particulars that painting and sculpture cannot portray, — in the representation of motion, sound, and varied sensations, and in the *definite* as opposed to the suggested expression of thought.

As imagination is the power of the mind indispensable in the producing of works of art, so it must be active in the writing of artistic descriptions. Just as an artist who has become skilled in the use of the brush and the mixing of colors need not confine himself arbitrarily to set rules, so an experienced writer may vary his methods of description in order to achieve desired effects. The effective writer will see more than is visible to the physical eye. He may see, perhaps, as did Longfellow in the Coliseum (see quotation be-

low) various scenes of the past enacted on the very spot where he is standing; or he may fancy what may take place in the future on that same ground; or he may picture scenes of pure imagination suggested by his surroundings, as Kenneth Grahame has done in the selection quoted below.

EXERCISES

A. Notice in one or more books or magazine articles how the descriptive material is distributed. Do you find any pure descriptions?

B. In each of the following selections name all descriptive phrases that do not appeal directly to the sense of sight, and make lists of nouns, verbs, adjectives, and adverbs used to express motion: —

1. A single sentinel was pacing to and fro beneath the arched gateway which leads to the interior [of the Coliseum], and his measured footsteps were the only sound that broke the breathless silence of the night. What a contrast with the scene which that same midnight hour presented, when, in Domitian's time, the eager populace began to gather at the gates, impatient for the morning sports! Nor was the contrast within less striking. Silence, and the quiet moonbeams, and the broad, deep shadows of the ruined wall! Where were the senators of Rome, her matrons, and her virgins? Where were the ferocious populace that rent the air with shouts, when, in the hundred holidays that marked the dedication of this imperial slaughterhouse, five thousand wild beasts from the Libyan deserts and the forests of Anatolia made the arena sick with blood? Where were the Christian martyrs, that died with prayers upon their lips, amid the jeers and imprecations of their fellowmen? Where the Barbarian gladiators, brought forth to the festival of blood, and "butchered to make a Roman holiday"? The awful silence answered, "They are mine!" The dust beneath me answered, "They are mine!" — LONGFELLOW: *Outre-Mer.*

2. A belt of rhododendrons grew close down to one side of our pond; and along the edge of it many things flourished rankly. If you crept through the undergrowth and crouched by the water's rim, it was easy — if your imagination were in healthy working

order — to transport yourself in a trice to the heart of a tropical forest. Overhead the monkeys chattered, parrots flashed from bough to bough, strange large blossoms shone around you, and the push and rustle of great beasts moving unseen thrilled you deliciously. And if you lay down with your nose an inch or two from the water, it was not long ere the old sense of proportion vanished clean away. The glittering insects that darted to and fro on its surface became sea-monsters dire, the gnats that hung above them swelled to albatrosses, and the pond itself stretched out into a vast inland sea, whereon a navy might ride secure, and whence at any moment the hairy scalp of a sea-serpent might be seen to emerge.

— Kenneth Grahame: *The Golden Age.*

47. Subjects for Artistic Description. — In the classes of description asked for below, the aim is not so much the formation of an image as the production of an effect or impression by stimulating the imagination and appealing to the feelings. Select only those subjects which arouse in you some strong feeling, such as pity, fear, horror, beauty, affection, or pathos. Determine what significant details cause this feeling, and present them briefly. Choose simple, vivid words, preferring nouns and verbs to adjectives and adverbs. Use any natural comparisons that help to express your feeling.

A. **Color or the use of color.**

Notice in the selections below how effectively the author has used color: —

1. Beyond all this, away out on the lagoon, toward the islands, the red-sailed fishing boats hurried in for the finish, their canvas aflame against the deepening blue. Over all the sunlight danced and blazed and shimmered, gilding and bronzing the roof jewels of San Marco, flashing from oar blade, brass, and *ferro*, silvering the pigeons whirling deliriously in the intoxicating air, making glad and gay and happy every soul who breathed the breath of this joyous Venetian day. — F. Hopkinson Smith: *Gondola Days.*

2. At such a time as this you can see the real color of these Adirondack lakes. It is not blue, as romantic writers so often de-

scribe it, nor green, like some of those wonderful Swiss lakes, although of course it reflects the color of the trees along the shore; and when the wind stirs it, it gives back the hue of the sky, blue when it is clear, gray when the clouds are gathering, and sometimes as black as ink under the shadow of storm. But when it is still, the water itself is like that river which one of the poets has described as

"Flowing with a smooth brown current."

And in this sheet of burnished bronze the mountains and islands were reflected perfectly, and the sun shone back from it, not in broken gleams or a wide lane of light, but like a single ball of fire, moving before us as we moved. — HENRY VAN DYKE: *Little Rivers.*

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3. Snow lay on the croft and river bank in undulations softer than the limbs of infancy; it lay with the neatliest finished border on every sloping roof, making the dark red gables stand out with a new depth of color; it weighed heavily on the laurels and fir trees, till it fell from them with a shuddering sound; it clothed the rough turnip field with whiteness, and made the sheep look like dark blotches; the gates were all blocked up with the sloping drifts, and here and there a disregarded four-footed beast stood as if petrified "in unrecumbent sadness"; there was no gleam, no shadow, for the heavens, too, were one still, pale cloud; no sound or motion in anything but the dark river that flowed and moaned like an unresting sorrow. — GEORGE ELIOT: *The Mill on the Floss.*

4. A gray day! soft gray sky, like the breast of a dove; sheeny gray sea with gleams of steel running across; trailing skirts of mist shutting off the mainland, leaving Light Island alone with the ocean; the white tower gleaming spectral among the folding mists; the dark pine tree pointing a somber finger to heaven; the wet, black rocks, from which the tide had gone down, huddling together in fantastic groups as if to hide their nakedness.

— LAURA E. RICHARDS: *Captain January.*

5. The large branch of the Po we crossed came down from the mountains which we were approaching. As we reached the post road again they were glowing in the last rays of the sun, and the evening vapors that settled over the plain concealed the distant Alps, although the snowy top of the Jungfrau and her companions, the Wetterhorn and Schreckhorn, rose above it like the hills of another world. A castle or church of brilliant white marble glittered on the summit of one of the mountains near us, and, as the sun went down

without a cloud, the distant summits changed in hue to a glowing purple, mounting almost to crimson, which afterwards darkened into a deep violet. The western half of the sky was of a pale orange and the eastern a dark red, which blended together in the blue of the zenith, that deepened as twilight came on.

— Bayard Taylor: *Views Afoot.*

Theme XL. — *Write a description in which the color element enters largely.*

Suggested subjects: —

1. The autumn woods.
2. An old colonial house.
3. The city seen from a ferryboat.
4. The valley by moonlight.
5. Fog in the harbor.

a. Consider this theme and each following theme with reference to all the principles of description that you know. Make each theme as nearly perfect as you can.

B. **Sounds or the use of sounds.**

Notice the words that indicate sound in the following selections: —

1. And the noise of Niagara? Alarming things have been said about it, but they are not true. It is a great and mighty noise, but it is not, as Hennepin thought, an "outrageous noise." It is not a roar. It does not drown the voice or stun the ear. Even at the actual foot of the falls it is not oppressive. It is much less rough than the sound of heavy surf — steadier, more homogeneous, less metallic, very deep and strong, yet mellow and soft; soft, I mean, in its quality. As to the noise of the rapids, there is none more musical. It is neither rumbling nor sharp. It is clear, plangent, silvery. It is so like the voice of a steep brook — much magnified, but not made coarser or more harsh — that, after we have known it, each liquid call from a forest hillside will seem, like the odor of grapevines, a greeting from Niagara. It is an inspiriting, an exhilarating sound, like freshness, coolness, vitality itself made audible. And yet it is a lulling sound. When we have looked out upon the American rapids for many days, it is hard to remember contented life amid mo-

tionless surroundings; and so, when we have slept beside them for many nights, it is hard to think of happy sleep in an empty silence.

— Mrs. Van Rensselaer: *Niagara.* (*Century.*)

2. Yell'd on the view the opening pack;
Rock, glen, and cavern, paid them back;
To many a mingled sound at once
The awaken'd mountain gave response.
A hundred dogs bay'd deep and strong,
Clatter'd a hundred steeds along,
Their peal the merry horns rung out,
A hundred voices join'd the shout;
With hark and whoop and wild halloo,
No rest Benvoirlich's echoes knew.
Far from the tumult fled the roe,
Close in her covert cower'd the doe;
The falcon, from her cairn on high,
Cast on the rout a wondering eye
Till far beyond her piercing ken
The hurricane had swept the glen.
Faint, and more faint, its failing din
Return'd from cavern, cliff, and linn,
And silence settled, wide and still,
On the lone wood and mighty hill.

— Scott: *Lady of the Lake.*

3. Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults and breathe their awful harmony through these caves of death, and make the silent sepulcher vocal! And now they rise in triumph and acclamation, heaving higher and higher their accordant notes, and piling sound on sound. And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft and warble along the roof, and seem to play about these lofty vaults like the pure airs of heaven.

— Irving: *Sketch Book.*

Theme XLI. — *Describe some sound or combination of sounds, or write a description introducing sounds.*

Suggested subjects: —

1. Alone in the house.
2. In the woods at night.

3. Beside the brook.
4. In the factory.
5. A day at the beach.
6. Before the Fourth.
7. Morning in a city.
8. My dog barking.
9. "The breezy call of morn."
10. The sound of the incoming train.

C. **Some special sensation (cold, heat, etc.) or some special effect (desolation, loneliness, happiness, untidiness, fright, etc.).**

In the selections below determine what effect the writer desired to produce (Section 43). Select the details by which he has achieved the effect. Notice the choice of words and the use of figures:—

1. Dark spruce forest frowned on either side the frozen waterway. The trees had been stripped by a recent wind of their white covering of frost, and they seemed to lean toward each other, black and ominous, in the fading light. A vast silence reigned over the land. The land itself was a desolation, lifeless, without movement, so lone and cold that the spirit of it was not even that of sadness. There was a hint in it of laughter, but of a laughter more terrible than any sadness, — a laughter that was mirthless as the smile of the Sphinx, a laughter cold as the frost and partaking of the grimness of infallibility. It was the masterful and incommunicable wisdom of eternity laughing at the futility of life and the effort of life. It was the Wild, the savage, frozen-hearted Northland Wild.

— Jack London: *White Fang.*

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2. The mist rose and died away, and showed us that country lying as waste as the sea; only the moor fowl and the peewees crying upon it, and far over to the east, a herd of deer, moving like dots. Much of it was red heather; much of the rest broken up with bogs and hags and peaty pools; some had been burnt black in a heath fire; and in another place there was quite a forest of dead firs, standing like skeletons. A wearier looking desert man never saw; but at least it was clear of troops, which was our point.

— Stevenson: *Kidnapped.*

3. Assuredly this stall of Silas Wegg's was the hardest little stall of all the sterile little stalls in London. It gave you the face-ache to look at his apples, the stomach-ache to look at his oranges, the tooth-ache to look at his nuts. Of the latter commodity he had always a grim little heap, on which lay a little wooden measure, which had no discernible inside, and was considered to represent the penn'orth appointed by Magna Charta. Whether from too much east wind or no — it was an easterly corner — the stall, the stock, and the keeper were all as dry as the desert. Wegg was a knotty man, and a close-grained, with a face carved out of very hard material, that had just as much play of expression as a watchman's rattle. When he laughed, certain jerks occurred in it, and the rattle sprung. Sooth to say, he was so wooden a man that he seems to have taken his wooden leg naturally, and rather suggested to the fanciful observer, that he might be expected — if his development received no untimely check — to be completely set up with a pair of wooden legs in about six months. — DICKENS: *Our Mutual Friend.*

Theme XLII. — *Write a theme in which you emphasize some special sensation; such as, cold, heat, fragrance, smoothness: or some special effect; such as, loneliness, excitement, fright, speed, silence, pathos, mystery.*

Suggested subjects: —

1. A room. Emphasize the effect of coldness and desolation.
2. The same room. Emphasize the effect of untidy housekeeping.
3. A winter frost.
4. The strange house.
5. The waif.
6. The runaway horse.
7. The new girl in school.

D. **Works of art, or reproductions of works of art.**

Works of art in painting or sculpture are interesting objects for description. A work of art seeks to reproduce and emphasize some phase of life of special significance to

the artist. In describing such a production in our own language, we should present to the reader a clear image and try to make prominent the mood or feeling that caused the artist to select his subject. In other respects, we may follow the usual method of writing descriptions, presenting as quickly as possible the fundamental image and the significant details.

Notice the following selections: —

1. In the picture of the fighting *Téméraire*, the English artist, Turner, has represented a scene which he once saw on the Thames, — the old *Téméraire*, — the last of the big wooden warships that had made England's navy so famous, — being tugged to her last berth to be broken up. Its big bulk rising high above the water, its masts dimly outlined against the sky, — this ship that had done its duty so bravely is being tugged to its last port by a little ironclad of the coming navy. The picture is full of poetry and pathos. The noble vessel with its heroic record seems almost a living creature nearing death. The setting is symbolic, — the end of the day and the end of the ship. In a glory of sea and sky the sun is just going down, and into the glory the old warship is being drawn and will soon disappear. The sun lights up the *Téméraire* on its last voyage as its victories have lighted up its career. While the sun is typical of the old order of battleships whose work is ended, the faint crescent moon high in the sky at the left of the picture stands for the new order whose reign is about to begin. The phantom-like appearance of the *Téméraire*, the weird effect of cloud and shadow, all bring out the mystery and poetry of the scene.

2. Take, for instance, one of the most perfect poems or pictures which modern times have seen: — the "Old Shepherd's Chief Mourner." Here the exquisite execution of the glossy and crisp hair of the dog, the bright sharp touching of the green bough beside it, the clear painting of the wood of the coffin and the folds of the blanket, are *language* — language clear and expressive in the highest degree. But the close pressure of the dog's breast against the wood, the convulsive clinging of the paws, which has dragged the blanket off the trestle, the total powerlessness of the head laid close and motionless, upon its folds, the fixed and tearful fall of the eye in its utter hopelessness, the rigidity of repose which marks that there has been no motion nor change in the trance of

agony since the last blow was struck on the coffin lid, the quietness and gloom of the chamber, the spectacles marking the place where the Bible was last closed, indicating how lonely has been the life — how unwatched the departure of him who is now laid solitary in his sleep; — *these are all thoughts* — thoughts by which the picture is separated at once from hundreds of equal merit, as far as mere painting goes, by which it ranks as a work of high art, and stamps its author, not as the neat imitator of the texture of a skin or the fold of a drapery but as the Man of Mind. — RUSKIN: *Art Culture.*

3. In the opposite transept to Poet's Corner, stands a monument which is among the most renowned achievements of modern art; but which to me appears horrible rather than sublime. It is the tomb of Mrs. Nightingale, by Roubillac. The bottom of the monument is represented as throwing open its marble doors, and a sheeted skeleton is starting forth. The shroud is falling from his fleshless frame as he launches his dart at his victim. She is sinking into her affrighted husband's arms, who strives, with vain and frantic effort, to avert the blow. The whole is executed with terrible truth and spirit; we almost fancy we hear the gibbering yell of triumph, bursting from the distended jaws of the specter. But why should we thus seek to clothe death with unnecessary terrors, and to spread horrors round the tomb of those we love? The grave should be surrounded by everything that might inspire tenderness and veneration for the dead; or that might win the living to virtue. It is the place, not of disgust and dismay, but of sorrow and meditation.

— IRVING: *The Sketch Book.*

Theme XLIII. — *Write a theme about a work of art that strongly appeals to you. Describe, if possible, some original work; if not, a good reproduction.*

E. **Animals.**

Animals furnish the subject of many attractive descriptions in literature. The strength and charm of these descriptions lie in the impression conveyed or in the feeling that dominates them. In the sketch below entitled "Billy," though the framework is not so evident as in more formal descriptions, the fundamental image and significant details are present. They are differently placed because the object of

the description, — the spirit of the dog, — has dominated and determined the arrangement.

Had Stevenson known many dogs like my little Boston terrier — of happy memory — he might have been pardoned the remark that the more he saw of men the better he liked dogs. Not many men, certainly no other dogs of my acquaintance, ever had so sweet a disposition as Billy. In appearance, like all Boston terriers, mottled brown marked with white on face and breast, Billy seemed to me a model dog, yet the men of my family disapproved of him because his ears were not sufficiently pointed, his tail not sufficiently curled. After reading Davis's story, *The Bar Sinister*, I often maintained in heated argument that in estimating the worth of a dog, its spirit counted more than its pedigree, even in the securing of the blue ribbon. Under the most trying conditions, too, Billy preserved his sweet temper. When the kittens would bite his ears and tail and hang dangling therefrom, Billy would simply look reproachful and endure. I shall never forget, either, his patient air of resignation when wrapped in flannel — his eyes and nose visible only — he would sit drying off by the kitchen stove after his hated bath. But give Billy a chance kind look or a moment of your time and there was no limit to his expression of ecstasy. Then he would jump on you and lick your hands — your face, too — his fat little body wiggling with joy.

Billy has been dead two years; but I sometimes forget, and fancy that I see his sturdy little figure waiting on the terrace by my house, and Billy bounding down the street to meet me with yelps of welcome. The remembrance of Billy's loyalty, patience, and never-failing affection still cheers weary hours; and I often look towards the shady corner of my garden where he lies buried and think that his short life was not in vain.

EXERCISES

A. Consider the following selections: —

1. It was a pretty sight, and a seasonable one, that met their eyes when they flung the door open. In the fore-court, lit by the dim rays of a horn lantern, some eight or ten little field mice stood in a semicircle, red worsted comforters round their throats, their fore paws thrust deep into their pockets, their feet jigging for warmth.

With bright beady eyes they glanced shyly at each other, sniggering a little, sniffing and applying coat sleeves a good deal. As the door opened, one of the elder ones that carried the lantern was just saying, "Now then, one, two, three!" and forthwith their shrill little voices uprose on the air, singing one of the oldtime carols that their forefathers composed in fields that were fallow and held by frost, or when snowbound in chimney corners, and handed down to be sung in the miry street to lamp-lit windows at Yuletime. — KENNETH GRAHAME: *The Wind in the Willows.*

2. Chipmunk, with his sleek, round form, his rich color, and his stripes, is the daintiest, most beautiful of all our squirrels. He is one of the friendliest of my tenants, too, friendlier even than chickadee. The two are very much alike in spirit, but however tame and confiding chickadee may become, he is still a bird, and, despite his wings, belongs to a different and a lower order of beings. Chickadee is often curious about me; he can be coaxed to eat from my hand. Chipmunk is more than curious; he is interested; and it is not crumbs that he wants, but friendship. He can be coaxed to eat from my lips, sleep in my pocket, and even come to be stroked. I have sometimes seen chickadee in winter when he seemed to come to me out of every need for living companionship. But in the flood-tide of summer life chipmunk will watch me from his stone pile and tag me along with every show of friendship.

— DALLAS LORE SHARP: *The Lay of the Land.*

B. Read one or more of the following interesting sketches of animals: —

Brown, *Rab and His Friends;* Davis, *The Bar Sinister;* Ouida, *A Dog of Flanders:* Jack London, *White Fang* and *The Call of the Wild;* Thompson Seton, *Biography of a Grizzly;* Kipling, *Jungle Book.*

Theme XLIV. — *Write a theme emphasizing your feeling about some pet that you have had.*

F. **Persons: Character sketches.**

The general principles of description should be followed in the presentation of a clear and vivid image of a person. Our interest, however, so naturally runs beyond the ap-

pearance to the character that most descriptions of persons become character sketches. Even the commonest terms of description, such as *keen gray eyes, square chin, rugged countenance*, etc., are not merely descriptive but are interpreted as showing character. Often the sole purpose of description is to show character, and only those details are introduced which accomplish this purpose.

Although, in the pages of literature, distinction cannot be sharply drawn between the pure and simple description of a person and the character sketch, yet for practice in writing, attention may be called to each separately. In deliberate personal description, which deals almost entirely with physical appearance, it is especially necessary to emphasize the chief characteristic. An examination of several cartoons of some prominent man will show that the same characteristic feature has been emphasized in each, and that the man is easily recognized because of this emphasis, even though the cartoons are radically different in every other respect. Obviously, description by words cannot call up the definite picture of personal appearance that is produced by the art of portraiture. Nevertheless what descriptions by words lack in definiteness they make up in range of appeal, for they can convey impressions of voice, of tricks of manner, of effects produced upon others, and of movement and action.

The character sketch, on the other hand, in its aim to reveal personality and character, may include, in addition to description, any other form of discourse that will best serve its end. In actual life we become acquainted with a person's character, not chiefly by his appearance, but more by what he does or fails to do, by what he says, by what others say about him, and by the effect he produces upon others. So, in books, we shall find that dialogue, soliloquy, and action contribute much more to the revelation of char-

acter than does personal description. Paragraphs here and there present graphic bits of description of personal appearance, dress, or manner; but narration and exposition are likely to constitute more important elements in the character sketch than pure description.

EXERCISES

A. Determine how we become acquainted with Beatrix Esmond in Thackeray's famous description, quoted below. Note the attractive fundamental image of Beatrix as she comes down the stairway; the significant details of form and color and dress to bring out her exceeding beauty; her gestures and grace of movement; the effect that she produces on those who see her, — on her brother, on Harry, on the spectators at the theater. This method of describing effects is important in writing a character sketch. Although this single artistic passage reveals much about Beatrix, yet to give an adequate impression of her character, select from *Henry Esmond* other incidents, conversations, and formal descriptions that enable us to know her better.

This laughing colloquy took place in the hall of Walcote House, in the midst of which is a staircase that leads from an open gallery, where are the doors of the sleeping chambers; and from one of these, a wax candle in her hand, and illuminating her, came Mistress Beatrix — the light falling indeed upon the scarlet ribbon which she wore, and upon the most brilliant white neck in the world.

Esmond had left a child and found a woman, grown beyond the common height; and arrived at such a dazzling completeness of beauty that his eyes might well show surprise and delight at beholding her. In hers there was a brightness so lustrous and melting that I have seen a whole assembly follow her as if by an attraction irresistible; and that night the great Duke was at the playhouse after Ramillies, every soul turned and looked (she chanced to enter at the opposite side of the theater at the same moment) at her and not at him. She was a brown beauty, that is, her eyes, hair and eyebrows and eyelashes were dark, her hair, curling with rich undulations, and waving over her shoulders; but her complexion was as dazzling white

as snow in sunshine, except her cheeks, which were a bright red, and her lips, which were of a still deeper crimson. Her mouth and chin, they said, were too large and full, and so they might be for a goddess in marble, but not for a woman whose eyes were fire, whose look was love, whose voice was the sweetest low song, whose shape was perfect symmetry, health, decision, activity, whose foot as it planted itself on the ground was firm but flexible, and whose motion, whether rapid or slow, was always perfect grace, — agile as a nymph, lofty as a queen, now melting, now imperious, now sarcastic, — there was no single movement of hers but was beautiful. As he thinks of her, he who writes feels young again, and remembers a paragon.

So she came, holding her dress with one fair rounded arm, and her taper before her, tripping down the stair to greet Esmond.

"She hath put on her scarlet stockings and white shoes," says my Lord, still laughing. "Oh, my fine mistress! is this the way you set your cap at the Captain?" She approached, shining smiles upon Esmond, who could look at nothing but her eyes. She advanced holding forward her head, as if she would have him kiss her as he used to do when she was a child.

"Stop," she said, "I am grown too big! Welcome, Cousin Harry!" and she made him an arch curtsey, sweeping down to the ground almost, with the most gracious bend, looking up the while with the brightest eyes and sweetest smile. Love seemed to radiate from her. Harry eyed her with such a rapture as the first lover is described as having by Milton. — THACKERAY: *Henry Esmond.*

B. In the following selections, notice those parts which depict simple physical characteristics, then those which reveal traits of character. What special means for portraying character has the author used?

1. Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow, — a sort of Hercules in strength, and also in weakness.

— DICKENS: *Great Expectations.*

2. Here comes a gay gallant, with white kid gloves, an eye glass, a black cane, with a white ivory pommel, and a little hat, cocked pertly on one side of his head. He is an exquisite top, and a great lady's man. You will always find him on the Prado at sunset, when the

crowd and dust are thickest, ogling through his glass, flourishing his cane, and humming between his teeth some favorite air of the Semiramis, or the Barber of Seville. He is a great amateur, and patron of the Italian Opera, — beats time with his cane, nods his head, and cries *Bravo!* — and fancies himself in love with the Prima Donna. The height of his ambition is to be thought the gay Lothario, — the gallant Don Cortejo of his little sphere. He is a poet withal, and daily besieges the heart of the cruel Dona Inez with sonnets and madrigals. — LONGFELLOW: *Outre-Mer.*

3. Such a voice could only come from a broad chest, and the broad chest belonged to a large-boned muscular man nearly six feet high, with a back so flat and a head so well poised that when he drew himself up to take a more distant survey of his work, he had the air of a soldier standing at ease. The sleeve rolled up above the elbow showed an arm that was likely to win the prize for feats of strength; yet the long supple hand, with its broad finger tips, looked ready for works of skill. In his tall stalwartness Adam Bede was a Saxon, and justified his name; but the jet-black hair, made the more noticeable by its contrast with the light paper cap, and the keen glance of the dark eyes that shone from under strongly marked, prominent, and mobile eyebrows, indicated a mixture of Celtic blood. The face was large and roughly hewn, and when in repose had no other beauty than such as belongs to an expression of good-humored, honest intelligence. — GEORGE ELIOT: *Adam Bede.*

4. Poor Traddles! In the tight sky-blue suit that made his arms and legs like German sausages, or roly-poly puddings, he was the merriest and most miserable of all the boys. He was always being caned — I think he was caned every day that half year, except one holiday Monday, when he was only ruled on both hands — and was always going to write to his uncle about it, and never did. After laying his head on the desk for a little while, he would cheer up somehow, begin to laugh again, and draw skeletons all over his slate before his eyes were dry. I used at first to wonder what comfort Traddles found in drawing skeletons, and for some time looked upon him as a sort of hermit, who reminded himself, by those symbols of mortality, that caning couldn't last forever. But I believe he only did it because they were easy, and didn't want any features.

He was very honorable, Traddles was, and held it as a solemn duty in the boys to stand by one another. He suffered for this on

several occasions, and particularly once when Steerforth laughed in church, and the beadle thought it was Traddles, and took him out. I see him now going away in custody, despised by the congregation. He never said who was the real offender, though he smarted for it next day, and was imprisoned so many hours that he came forth with a whole churchyardful of skeletons swarming all over his Latin dictionary. But he had his reward. Steerforth said there was nothing of the sneak in Traddles, and we all felt that to be the highest praise. — DICKENS: *David Copperfield.*

Theme XLV. — *Write a description of the personal appearance of one of the subjects suggested under the following theme.*

Theme XLVI. — *Write a character sketch of the same person. Use the form of discourse that best serves your purpose.*

1. The most interesting person I know.
2. My favorite character in fiction.
3. Portia in *The Merchant of Venice.*
4. Silas Marner.
5. Judge Pyncheon.
6. Miss Betsey Trotwood.
7. Rosalind.
8. Lorna Doone.

Theme XLVII. — *Write a description, in the nature of a character sketch, about some animal that you have observed.*

Suggested subjects: —

1. The blind man's dog.
2. The organ grinder's monkey.
3. Our neighbors, the bluebirds.
4. The squirrels on the common.
5. Grandmother's canary.
6. A parrot that I have met.

48. Oral Description. — Though in speaking we are less likely to describe than to narrate, whatever descriptive elements we desire to introduce may be more effective if care-

fully organized. Point of view, fundamental image, significant details, dominant tone — however artistically concealed — are all necessary for the construction of a suitable framework in oral description. In planning to call up in spoken words a picture of some person, or place, or work of art, or the impression of a musical effect, we must bear in mind the fundamental principles controlling the construction of all good description; and we must select our words carefully, choosing those which are specific and vivid.

Oral Composition. — *Prepare a description to deliver orally before the class. Make your center of interest very distinct, and the relationship of the minor details unmistakable. Choose vivid, specific words.*

Suggested subjects: —

1. A person that I saw on the car to-day.
2. A scene that I liked in a play.
3. A street scene of interest.
4. An attractive shop window.
5. Sounds at night.
6. My image of the setting of the "cavern scene" in *Macbeth*.
7. On voting day.
8. My favorite haunt.

Additional Themes. — *Write as many additional descriptive themes as time permits.*

Suggested subjects: —

1. My first teacher.
2. My little brother on the Fourth of July.
3. My blind Aunt Jane.
4. Our grocer's boy.
5. Around the study table in the evening.
6. Our doctor.

7. Some one I see daily but do not know.
8. Feeding the chickens.
9. An afternoon tea.
10. A camp that I should like to build.
11. Before school.
12. A public reading room.
13. My favorite picture.
14. A scene that I liked at the theater.
15. An attractive shop window.
16. At the height of the game.
17. Our street on a windy day.
18. Early morning on the farm.
19. A country post office.
20. A camp breakfast.
21. Where Grandma went to school.
22. Any of the subjects mentioned in the preceding pages or one suggested by them.

SUMMARY

1. Description is that form of discourse which has for its purpose the creation of an image. (Section 23.)
2. Each description should have: —
   - *a.* A fundamental image. (Section 25.)
     - (1) The fundamental image should remain unchanged. (Section 26.)
   - *b.* A point of view. (Section 27.)
     - (1) Only those details should be included that can be seen from the point of view. (Section 28.)
     - (2) The point of view may be suggested. (Section 29.)
     - (3) The point of view may change. (Section 30.)
     - (4) The point of view should be stated near the beginning of the paragraph. (Section 32.)
     - (5) Importance of clear seeing. (Section 33.)

c. A few characteristic details. (Sections 34.)

d. A proper selection and subordination of minor details. (Section 35.)

e. Vigor and vividness as determined by the use of effective words, comparisons, and figures of speech. (Sections 39–42.)

3. Each description should possess: —

a. Unity.

(1) As determined by the physical point of view. (Section 31.)

(2) As determined by the mental point of view. (Section 44.)

b. Coherence. (Section 36.)

c. Emphasis. (Section 37.)

4. Objects frequently described include buildings, physical features, animals, and plants. (Section 38.)

5. A description may present an image and also create an impression. (Section 43.)

6. Both image and impression may be presented by suggestion. (Section 45.)

7. Artistic description may depart from the fixed form of pure description. (Section 46.)

8. Subjects for artistic description include color, sound, some special sensation or effect, works of art, animals, and persons (character sketches). (Section 47.)

9. Oral description is governed by the same principles as written description. (Section 48.)

IV. EXPOSITION

49. Exposition Defined. — Exposition is that form of discourse which has for its purpose explanation. Exposition makes clear to others that which the writer understands. It answers such questions as How? Why? What does it mean? What is it used for? etc., and by these answers attempts to satisfy demands for knowledge.

Exposition differs from narration and description in purpose. The primary object of narration and of description is to please, whereas that of exposition is to inform. We may describe a river, or we may narrate what happened on that river; but if we answer the question, What is a river? or, What uses have rivers? the answer is exposition. Exposition deals with ideas and theories rather than with objects. Though it treats of the same subjects as narration and description, it deals with them from a different point of view. A narration relates events; an exposition tells why or how they occur. A description presents images of objects; an exposition accounts for their shape or explains their uses.

50. Importance of Exposition. — Exposition is a very important form of discourse because we are always asking for explanations. Beginning with the incessant queries of early childhood, "Why?" and "What for?" we continue throughout life to ask constantly for the reasons for many things. A large part of our writing and speaking consists in giving and receiving explanations. Business cannot be transacted with any degree of success without the frequent explanations used in writing letters, in giving directions, in selling goods, in drawing up contracts, etc. It is therefore

most important that we should be able to express ourselves clearly, forcefully, and effectively.

EXERCISES

A. Excluding school work, name anything that you have been called upon to explain during the last week or two.

B. Excluding school work, name anything that you have recently learned through explanation.

C. Name three topics calling for explanation in each of your studies for to-day.

D. Name some topic in which the textbook does not seem to make the explanation clear.

51. Variety in Exposition. — Exposition occurs in a wide range of subjects from simple definitions, a word or two in length, to extensive scientific treatises of many volumes. Sometimes a sentence or two will give sufficient explanation, often a paragraph will be required, and again a whole composition. Not only do we make frequent use of exposition alone; but even more frequently we include some exposition in our narratives, in our descriptions, and especially in our arguments.

52. Essential Characteristics of Exposition. — Exposition assumes various forms that differ from one another much more than do the forms of description, or narration, or argument. Nearly every good description has a fundamental image, and nearly every good story has a climax; but there is no similar formal characteristic common to all expositions.

Since the purpose of exposition is to give information, the most important quality of exposition is clearness. Clearness requires exactness of statement. The entire exposition must have unity and coherence and must give due emphasis to

essential facts. The characteristics, then, that are necessary to clear exposition are: (1) *exactness*, (2) *unity*, (3) *coherence*, and (4) *emphasis*.

53. Exposition Must be Exact. — To be of value, exposition must be exact. A contract between two persons must state exactly what each is to do, and must use terms that have the same meaning to both parties to the contract; a business letter must be definite; an order for goods must state precisely the quality and quantity wanted. If we work for another, we must understand exactly what our employer directs us to do; if we give instructions to others, we must state our wishes clearly and definitely in terms that those whom we direct will understand. No one should attempt to follow the directions of another without paying careful attention to what he says, and without making further inquiry if there is any doubt of his meaning. To understand instructions, and to comply with them promptly and completely, is the surest road to promotion to positions of responsibility and trust.

EXERCISES

A. Examine with reference to clearness and completeness of statement one or more contracts for the sale or rent of land.

B. Make a similar examination of one or more life insurance or fire insurance policies.

C. Examine several business letters of merchants or manufacturers.

D. Examine one or more deeds for real estate and observe how accurately the land is described.

Theme XLVIII. — *Write one of the following:* —

1. An agreement between two athletic teams of different schools to play a series of games.

2. A constitution for a high school debating society, a literary society, or a French club.
3. An agreement between the editor-in-chief and the business manager of a school magazine.
4. A contract between the managers of a school magazine and the printer employed.
5. An agreement between the senior class of a country high school and the proper officials of the town for the use of the Town Hall for some school celebration.
6. An agreement to rent a house.
7. A contract to sell a piece of land.

a. Have you clearly and briefly stated all necessary conditions?

4. Business Letters. — The important characteristics of a good business letter are clearness, brevity, and correctness of form. Since the purpose of business letters is to give or ask information, they must first of all be clear. In giving information, we should state facts so clearly that there can be no mistake. In asking information, we should frame our questions so that there can be no doubt as to the meaning.

Business letters should be as brief as is consistent with clearness and courtesy. Business men are too busy to spare the time to read long letters; they wish to gain information quickly. We should therefore state our points definitely and concisely and omit all irrelevant matters.

A business letter should, as a rule, be confined to one subject. Separate letters should be written to deal with subjects that have no connection with one another.

Business letters should be answered promptly — by return mail, if possible. The answer should include a reference to the date of the letter received and an acknowledgment of inclosures. The meaning of each statement should be complete

and clear, without dependence on the letter received. For example, it is not sufficient to write, "I approve of the propositions submitted in your letter of January 25th." Our letter should state definitely what the propositions are.

Business letters should closely follow the prescribed forms. Punctuation, spelling, and grammar need careful attention.

EXERCISES

Notice in the following business letters how concisely, yet how clearly, pertinent facts are stated: —

1.

20 Hamilton Terrace, New York, N.Y.
Aug. 30, 1912

The McClure Publications Inc.
251 Fourth Avenue
New York, N.Y.

Gentlemen:

In response to the advice in your letter of Aug. 23, I inclose herewith an American Express Money Order for One Dollar and Fifty Cents ($1.50), to cover one year's subscription to "McClure's Magazine." Kindly let my subscription begin with the September number.

Yours very truly,
(Miss) Ida Baker

2.

1168 Wabash Ave., Chicago, Ill.
Mar. 3, 1912

The Edelson Paper Manufacturing Co.
143 Lake St., Chicago, Ill.

Gentlemen:

Replying to your advertisement in to-day's *Tribune*, I wish to apply for the position of stenographer in your office.

Since graduating from the Lake View High School last June, at the age of eighteen, I have had a desire to enter the paper manufacturing business. As my study of shorthand covered a period of three years, I believe I am qualified to do the work of an amanuensis.

If you think favorably of my application, kindly communicate with Dr. Lewis M. Noles, Principal of the Lake View High School, concerning my record and qualifications. I am permitted to refer also to Mr. Albert T. Ferris, Cashier of the Corn Exchange Bank. Inclosed you will find a letter from the local manager of the Union News Company, who has spoken of my work as a newsboy in his service. I have had no other business experience.

Respectfully yours,
Frank Schermer

3.

200 Superior St., Cleveland, Ohio
March 4, 1912

The Cleveland Furniture Store
Cleveland, Ohio

Gentlemen:

Two weeks ago I ordered several articles of furniture from you; namely, one set of dining-room chairs, a brass bedstead, and a hall rack. You promised that these would be sent immediately, but up to the present time they have not arrived.

Please investigate the matter and let me know how soon I may expect to receive this furniture.

Yours very truly,
(Mrs.) Ruth Bailey

Board of Superintendents

4.

Freeport, Ill.
April 3, 1912

Mr. William Spurling
Freeport, Ill.

Dear Sir:

It gives me pleasure to inform you that you have successfully passed the recent examinations held by the Board of Superintendents, and have been granted a certificate of qualification to teach in the High Schools of this city.

The certificate will be mailed you at an early date. The next issue of the Eligible Lists, in which your name and rating will appear, will also be mailed to you as soon as printed. It is probable that no appointments of teachers on probation will be made from this list to take effect before next September.

Please notify this office promptly of any change of residence.

Very truly yours,
John G. Hall

Theme XLIX. — *Write one of the following:* —

1. A letter of application for a position, in which you state accurately and concisely your preparation, experience, wages desired, etc.
2. A letter to the business manager of a basket-ball team, telling him on what conditions a series of games can be arranged, — dates, transportation, officials, division of receipts, etc.
3. A letter ordering a camping outfit packed and sent to your summer camp.
4. A letter of recommendation for a friend who wishes to apply for a position.
5. A letter to the secretary of a college, asking for the pamphlet stating the requirements of admission.
6. A letter to a customer, calling attention to a bill that is overdue.
7. A letter of apology to a customer for delay in sending his order.
8. A letter to a passenger agent, asking for certain time-tables.
9. A letter to a dry goods store, asking for samples of silks, with prices.
10. A letter to the Park Commissioner, asking for permission to pick botanical specimens in a certain park.
11. A letter inquiring about a correspondence course in advertising.

a. Have you accurately and concisely stated all essentials?
b. Review forms used in letter writing.

55. Abbreviated Directions and Reports. — Directions to perform work and reports of work done are often made in abbreviated or tabular form on specially prepared blanks. Deposits in banks are made by means of deposit slips. A money order is secured from the post office by filling in a

printed request. Many mail-order houses have special forms of order blanks. Directions to workmen in factories are often issued on order sheets, accompanied, when necessary, by exact drawings. Reports of laboratory exercises in school are in many cases best made in tabular form.

EXERCISES

A. Examine one or more merchants' order blanks.

B. Secure from a bank, blank forms for notes, drafts, checks, and deposit slips. Consider whether all the essential facts in each can be stated more briefly.

C. If possible, get from a machine shop samples of directions issued to workmen or reports of work done.

D. Examine with reference to brevity and exactness of statement some of the laboratory books used in your school.

56. Telegrams. — In telegrams, clearness and brevity are very desirable. The minimum charge for messages sent to any part of the United States is upon the basis of ten words. Compound words such as *postmark* are counted as one word. Figures, decimal points, punctuation marks, and letters are counted each separately as one word; hence, numbers should be spelled out. The abbreviations A.M., P.M., C.O.D., O.K., per cent, cwt., are each counted as one word. There is no charge for the signature or for the name and the address of the person communicated with.

EXERCISES

Express the essential points in the following paragraphs in telegrams of not more than ten words: —

1. Owing to a slight railway accident your train has been delayed, so that you have missed the boat that leaves Kingston, daily, for Montreal. Your father is at the

Windsor Hotel, Montreal, and is expecting to meet you on your arrival. Telegraph him, stating facts and expected time of your arrival.

2. Telegraph a florist in New York to send certain flowers to a friend sailing on the Cunard steamship *Lucania* on a given date.
3. Telegraph congratulations on the wedding of a friend.
4. Telegraph a friend in a neighboring city, asking him to secure two tickets for a certain theatrical performance.
5. Telegraph your mother, asking her to return home, as your sister has diphtheria.
6. While away from home you hear that a friend from the West is coming to visit you. Telegraph your brother, asking him to meet this friend on the arrival of a certain train.

57. Diagrams. — An explanation may often be made clearer by a diagram than by words. Diagrams are valuable aids in telling how to play games such as tennis, baseball, football; in explaining how to make various articles; or in describing scientific experiments. Diagrams, usually, are merely illustrative of the text. Sometimes, however, they may be substituted for words. In this way, facts are often effectively presented, as in "tables of kings" and "family trees."

Theme L. — *Explain how to make something or how to play some game.*

a. Can you construct a diagram that will help to make the meaning clear?

58. Unity. — As clearness is the most essential characteristic of exposition, this form of discourse, more than others, must possess unity. Hence, all details that do not contribute directly to the main thought must be strictly

excluded. In order to decide what particulars shall be included, two general principles are helpful: (1) limit the subject carefully; (2) consider the nature of the readers addressed.

(1) *Limitation of the subject.* — We should avoid a vague and general subject. *Poetry* is not so good a subject for exposition as *Lyric poetry of the early nineteenth century*, or *Why I like poetry*. The young writer should confine his attention to some phase of a subject with which he is familiar.

(2) *Nature of readers.* — We should carefully consider the readers for whom we are writing, and what they probably know about the subject. The explanation that we would give to a child seeking to know about trusts would differ very much from that which we would give to a body of men wishing to increase their knowledge of the advantages and disadvantages arising from the existence of trusts.

EXERCISES

A. Limit the following subjects so that they will come within the probable experience of a young person: —

1. Automobiles.
2. Secondary schools.
3. Music.
4. Abraham Lincoln.
5. Novels.
6. Electricity.
7. Birds.
8. The City of New York.

B. Examine the following as to the selection of facts. For what class of people do you think it was written? What is its purpose?

The Feudal System

This connection of king as sovereign, with his princes and great men as vassals, must be attended to and understood, in order that you may comprehend the history which follows. A great king, or sovereign prince, gave large provinces, or grants of land, to his dukes,

earls, and noblemen; and each of these possessed nearly as much power, within his own district, as the king did in the rest of his dominions. But then the vassal, whether duke, earl, or lord, or whatever he was, was obliged to come with a certain number of men to assist the sovereign, when he was engaged in war; and in time of peace, he was bound to attend on his court when summoned, and do homage to him, that is, acknowledge that he was his master and liege lord. In like manner, the vassals of the crown, as they were called, divided the lands which the king had given them into estates, which they bestowed on knights and gentlemen, whom they thought fitted to follow them in war, and to attend them in peace; for they, too, held courts, and administered justice, each in his own province. Then the knights and gentlemen, who had these estates from the great nobles, distributed the property among an inferior class of proprietors, some of whom cultivated the land themselves, and others by means of husbandmen and peasants, who were treated as a sort of slaves, being bought and sold like brute beasts, along with the farms on which they labored.

Thus, when a great king, like that of France or England, went to war, he summoned all his crown vassals to attend him, with the number of armed men corresponding to his fief, as it was called; that is, territory which had been granted to each of them. The prince, duke, or earl, in order to obey the summons, called upon all the gentlemen to whom he had given estates, to attend his standard with their followers in arms. The gentlemen, in their turn, called on the franklins, a lower order of gentry, and upon the peasants; and thus the whole force of the kingdom was assembled in one array. This system of holding lands for military service, that is, for fighting for the sovereign when called upon, was called the *feudal system*. It was general throughout all Europe for a great many ages.

— Scott: *Tales of a Grandfather*.

Theme LI. — *Write a theme based upon one of the following suggestions:* —

1. Tell your younger brother how to make a whistle.
2. Explain some game to a friend of your own age.
3. Give an explanation of the heating system of your school to a member of the school board of an adjoining city.
4. Explain to a city girl how butter is made.

5. Explain to a city boy how hay is cured.
6. Explain to a friend how to run an automobile.
7. (*a*) Write for your school paper an account of some popular experiment in science. (*b*) Explain the same experiment to your grandparents.
8. Write a letter to a pupil in a German school, telling him how your school is conducted.

a. Consider the selection of facts as determined by the person addressed.

b. Have you included any unnecessary details?

59. **Coherence.** — Coherence, — the principle which demands that the relation among the parts of a composition shall be unmistakable, — is indispensable to clear explanation. In some cases there is little question about the arrangement of topics, as all we do is to follow the natural order of *sequence in time*, or *sequence in place*. In explaining the circulation of the blood, for instance, we naturally follow the course that the blood takes in circulating through the body. Again, in explaining the manufacture of articles, we naturally begin with the material as it comes to the factory, and trace the process through its successive stages.

Coherence may be secured also by following the *sequence of cause and effect*. Thus general propositions are usually followed by statements of details or by citations of specific examples. Those facts on which the interpretation of other facts depends should invariably come first.

As we study examples of expositions of some length, we notice that there are topics which naturally belong together. These topics form groups, which are treated separately. If the expositions are good, not only will the related facts be united into groups, but the arrangement of the groups and the transition from one group to another will be so natural that no confusion can result.

These transitions may be specifically indicated: —

(1) By the repetition of some preceding word, usually accompanied by *this*, *that*, *these*, or *those*.

(2) By the use of such summarizing expressions, as, *this condition*, *this fact*, *these results*, etc.

(3) By the use of conjunctions, conjunctive adverbs, and various transitional phrases and expressions; as, *thus*, *consequently*, *indeed*, *also*, *moreover*, *in turn*, etc.

(4) By the use of a transitional sentence.

(5) By the use of a transitional paragraph.

EXERCISES

A. Notice in the selection below that coherence is indicated sometimes by single words, as, *henceforth*, *finally;* sometimes, by phrases, as, *in other words*, *in turn;* and, at the beginning, by an entire transitional sentence: —

To this point we have been considering the outward and visible aspect of style. Henceforth we shall approach the subject in another way. Of a given piece of style we shall ask ourselves, not what it consists of, but what effect it produces. We shall concern ourselves chiefly, not with its elements, but with its qualities. Widely various as the impressions which style can make evidently are, they may, we have seen, be summed up under three and only three headings. In the first place, any piece of style appeals to the understanding; we understand it, or we do not understand it, or we are doubtful whether we understand it or not; in other words, it has an intellectual quality. In the second place, it interests us, or bores us, or leaves us indifferent; it appeals to our emotions; it has an emotional quality. Finally, it pleases us, or displeases us, or leaves us neither pleased nor offended; it appeals to our taste; it has a quality which I may call æsthetic. Under one of these headings, as I have said, fall in a general way all the qualities of style which I have discovered. We shall discuss these three headings in turn: the intellectual quality under the head of Clearness, the emotional under the head of Force, the æsthetic under the head of Elegance. — Barrett Wendell: *English Composition.*

(Copyright, Charles Scribner's Sons.)

B. The selection below is the last paragraph of a chapter. Notice how it indicates what has been treated to that point, and how it outlines the plan to be followed thereafter. It is an example of a transitional paragraph.

With this brief account of the physical characteristics of ice, and of the effects produced by its movement in a glacier, we are prepared to enter more understandingly upon a survey of the actual facts relating to the past and present extent of the ice fields over the northern part of North America. Reserving the discussion of theories concerning the cause and the date of the glacial period to the latter part of the treatise, we will first consider the facts concerning the glaciers still existing in America, and then briefly, by way of comparison, those concerning glaciers in other portions of the world; after which we will present in considerable detail the more recent discoveries concerning the extension and work of the great American ice sheet during the so-called Glacial period.

— G. F. Wright: *The Ice Age in North America.*

C. In the selection below examine the grouping of related facts and the arrangement of those groups: —

The Queen Bee

It is a singular fact, also, that the queen is made, not born. If the entire population of Spain or Great Britain were the offspring of one mother, it might be found necessary to hit upon some device by which a royal baby could be manufactured out of an ordinary one, or else give up the fashion of royalty. All the bees in the hive have a common parentage, and the queen and the worker are the same in the egg and in the chick; the patent of royalty is in the cell and in the food; the cell being much larger, and the food a peculiar stimulating kind of jelly. In certain contingencies, such as the loss of the queen with no eggs in the royal cells, the workers take the larva of an ordinary bee, enlarge the cell by taking in the two adjoining ones, and nurse it and stuff it and coddle it, till at the end of sixteen days it comes out a queen. But ordinarily, in the natural course of events, the young queen is kept a prisoner in her cell till the old queen has left with the swarm. Not only kept, but guarded against the mother queen, who only wants an opportunity to murder every royal scion

in the hive. Both the queens, the one a prisoner and the other at large, pipe defiance at each other at this time, a shrill, fine, trumpet-like note that any ear will at once recognize. This challenge, not being allowed to be accepted by either party, is followed, in a day or two, by the abdication of the old queen; she leads out the swarm, and her successor is liberated by her keepers, who, in her turn, abdicates in favor of the next younger. When the bees have decided that no more swarms can issue, the reigning queen is allowed to use her stiletto upon her unhatched sisters. Cases have been known where two queens issued at the same time, when a mortal combat ensued, encouraged by the workers, who formed a ring about them, but showed no preference, and recognized the victor as the lawful sovereign. For these and many other curious facts we are indebted to the blind Huber.

It is worthy of note that the position of the queen cells is always vertical, while that of the drones and workers is horizontal; majesty stands on its head, which fact may be a part of the secret.

The notion has always very generally prevailed that the queen of the bees is an absolute ruler, and issues her royal orders to willing subjects. Hence, Napoleon the First sprinkled the symbolic bees over the imperial mantle that bore the arms of his dynasty; and in the country of the Pharaohs the bee was used as the emblem of a people sweetly submissive to the orders of its king. But the fact is a swarm of bees is an absolute democracy, and kings and despots can find no warrant in their example. The power and authority are entirely vested in the great mass, the workers. They furnish all the brains and foresight of the colony, and administer its affairs. Their word is law, and both king and queen must obey. They regulate the swarming, and give the signal for the swarm to issue from the hive; they select and make ready the tree in the woods and conduct the queen to it.

The peculiar office and sacredness of the queen consists in the fact that she is the mother of the swarm, and the bees love and cherish her as a mother and not a sovereign. She is the sole female bee in the hive, and the swarm clings to her because she is their life. Deprived of their queen, and of all brood from which to rear one, the swarm loses all heart and soon dies, though there be an abundance of honey.

The common bees will never use their sting upon the queen, — if she is disposed of, they starve her to death; but the queen herself will sting nothing but royalty, — nothing but a rival queen.

— John Burroughs: *Birds and Bees.*

Theme LII. — *Write an expository theme.*

Suggested subjects —

1. Duties of a sheriff.
2. How a motor works.
3. How wheat is harvested.
4. The cause of tides.
5. How our schoolhouse is ventilated.
6. What is meant by the theory of evolution.
7. The manufacture of some article.
8. How to make a box trap.
9. How to use a dictionary.

a. Have you observed sequence in time, or sequence in place, or sequence of cause and effect?

b. Are general statements followed by details or by specific examples or by both?

c. What words, phrases, sentences, or paragraphs specially indicate coherence?

60. Emphasis. — Facts and principles upon which the clear explanation of a topic statement depends must be made emphatic. A traveler who attempts to find his way through a thickly settled community will soon find that very few persons can give directions that are exact and definite. The directions usually do not emphasize characteristic buildings or other landmarks that indicate the right road; nor do they state the approximate distances between them. An explanation that lacks emphasis is likely to lack clearness as well. Hence, we should observe the two devices for securing emphasis, — *position* and *proportion*. We must mass the most significant ideas in the most conspicuous positions, namely at the beginning and at the end of each sentence, paragraph, and whole composition. We must also carefully decide upon the scale that we shall employ in handling our subject. For example, the life of Abra-

ham Lincoln has been treated by some authors in two volumes; by others in one; and by the editors of biographical dictionaries in one chapter or even in one paragraph. The length of treatment will of course determine what proportion of the theme may properly be devoted to each side of Lincoln's life. The shorter the treatment, the more significant must be the facts chosen.

EXERCISES

A. Give a stranger directions how to go: —

1. From your city to another.
2. From the railway station to the courthouse.
3. From the schoolhouse to your house.
4. In succession to three points of interest in your city or township.

B. Write a letter to a friend, directing him: —

1. How to reach your house from the station.
2. How to spend a day to the best advantage in your city.

Theme LIII. — *Select one of the following subjects. Write upon it, first, a theme of one paragraph; then a longer theme of three or more paragraphs:* —

1. Edgar Allan Poe.
2. My experience with books.
3. How to play croquet.
4. Manners of an overworked official.

a. Choose your facts carefully in each case, and observe proportion and prominence of position in order to secure emphasis.

61. Explanation of Terms. — Any word that either alone or with its modifiers calls to mind a single idea, is a *term*. When applied to a particular object, quality, or action, it is a *specific term;* but when applied to any one of a class of ob-

jects, qualities, or actions, it is a *general term*. For example, the lake, referring to a lake near at hand, is a specific term; but a lake, referring to any lake, is a general term.

Clear explanation depends upon the correct and exact use of terms. In order that the reader may get the exact thought that the writer intends to convey, he must give the terms the same meaning. Hence, the writer must use terms with great precision, and the reader must interpret them with exactness. When the meaning of a term is likely to be misunderstood, it should be clearly defined. Such a definition may be made by the use of synonyms, or of simpler and better understood terms, or by means of a logical definition.

62. Definition by Synonym.—The simplest method of definition of a general term is by means of a synonym. For example, in answer to the question, "What is exposition?" we make its meaning clearer by saying, "Exposition is explanation." Such a definition, of course, conveys no information if the reader does not know the meaning of the synonym used. Care must be taken, therefore, to select a synonym that is well known to the reader.

The meaning of a single term may often be made clearer by means of a group of simpler words than by means of a single synonym. To tell a child that *anxious* means *apprehensive* may give him less information than to say that it means *to be uneasy about something*.

Synonyms seldom express exactly the same meaning. Each of a series of synonymous words has a special shade of meaning. Though the words *abhor, abominate, detest, dislike, loathe,* and *hate* have a similarity of meaning, each word has a meaning not expressed exactly by any other word of the group. A careful writer who attempts to define by synonym will choose the one that most nearly agrees in

meaning with the term he wishes to define. Not only in exposition, but in all other writing and speaking, special care should be given to the selection of the words that most accurately convey the desired idea. To understand and use the English language well, a careful study must be made of the different shades of meaning expressed by words that are nearly synonymous.

Note to the Teacher. Closely allied to the study of synonyms is the study of homonyms, of antonyms, and of words frequently misused. As opportunity arises exercises similar to those provided on pp. 384-392 should be given either separately or in connection with the regular theme work.

63. The Logical Definition. — Although definition by synonym is inexact, it serves a useful purpose by giving an approximate meaning to a term. If, however, we wish for exactness, we must use the logical definition.

A logical definition is composed of three elements: (1) the *term* to be defined, (2) the name of the general *class* to which the term belongs, and (3) the *characteristic* that distinguishes the term from all other members of the class. The class is termed the *genus*, and the distinguishing characteristics of the different members of the class are termed the *differentia*. Notice the following division into genus and differentia: —

Term to be Defined	Class (*Genus*)	Distinguishing Characteristics (*Differentia*)
A parallelogram	is a quadrilateral	whose opposite sides are parallel.
Exposition	is that form of discourse	which has for its purpose explanation.
Tense	is that form of the verb	which is used to express time.

EXERCISES

Select the three elements (the term to be defined, the genus, and the differentia) in each of the following: —

1. A polygon of three sides is called a triangle.
2. A square is an equilateral rectangle.
3. A rectangle whose sides are equal is a square.
4. Description is that form of discourse which has for its purpose the creation of an image.
5. The characters composing written words are called letters.
6. The olfactory nerves are the first pair of cranial nerves.
7. Person is that modification of a noun or a pronoun which denotes the speaker, the person spoken to, or the person or things spoken of.
8. The Diptera, or true flies, are readily distinguishable from other insects by their having a single pair of wings instead of two pairs, the hind wings being transformed into small knob-headed pedicles called balancers or halters.

64. Difficulty in Framing Exact Definitions. — In framing a logical definition, exactness of thought is essential, but even with such exactness a satisfactory definition may be difficult to frame. Although there is usually little difficulty in selecting the genus, nevertheless care should be taken to select one that includes the term to be defined. It would be correct to begin the definition of iron by saying, "Iron is a metal," since all iron is metal, but it would be incorrect to begin the definition of a rodent by saying, "A rodent is a beaver," because the term *beaver* does not include all rodents. We must also take care to choose for the genus some term familiar to the reader, because the object of the definition is to make the meaning clear to him.

The chief difficulty in framing a logical definition arises in the selection of differentia. In many cases it is not easy to decide just what characteristics distinguish one member of a class from all other members of that class. Though we all know that iron is a metal, most of us would find it difficult to add to the definition just those things which distinguish iron from other metals. Though we may say, without hesitation, "A flute is a musical instrument," we may find difficulty in stating how it differs from all other musical instruments.

EXERCISES

A. Select proper differentia for the following: —

Term to be Defined	Class (*Genus*)	Distinguishing Characteristics (*Differentia*)
1. Narration	is that form of discourse	?
2. A circle	is a part of a plane	?
3. A dog	is an animal	?
4. A hawk	is a bird	?
5. Physiography	is the science	?
6. A sneak	is a person	?
7. A quadrilateral	is a plane figure	?
8. A barn	is a building	?
9. A bicycle	is a machine	?
10. A lady	is a woman	?
11. Basket ball	is a game	?
12. A complement	is a word	?

B. Give logical definitions of at least four words in the list below.

1. Telephone.
2. Square.
3. Hammer.
4. Biplane.
5. Novel.
6. Curiosity.
7. Door.
8. Garage.
9. Camera.
10. Brick.
11. Microscope.
12. Cinematograph.

65. Inexact Definitions.—If the distinguishing characteristics are not properly selected, the definition, though logical in form, may be inexact, because the differentia do not exclude all but the term to be defined. If we say, "Exposition is that form of discourse which gives information," the definition is inexact, because there are other forms of discourse that give information.

EXERCISES

Which of the following are exact?

1. A sheep is a gregarious animal that produces wool.
2. A squash is a garden plant much liked by striped bugs.
3. A pronoun is a word used for a noun.
4. The diaphragm is a sheet of muscle and tendon, convex on its upper side, and attached by bands of striped muscle to the lower ribs at the side, to the sternum, and to the cartilage of the ribs which join it in front, and at the back by very strong bands to the lumbar vertebræ.
5. A man is a two-legged animal without feathers.
6. Argument is that form of discourse which has for its object the proof of the truth or the falsity of a proposition.
7. The base of an isosceles triangle is that side which is equal to no other.
8. Zinc is a metal used under stoves.
9. The epidermis of a leaf is a delicate, transparent skin which covers the whole leaf.

66. Division. — An important step in the exposition of a term is division. Definition establishes the limits of a term. Division separates into parts that which is included by a term. By definition we distinguish triangles from squares, circles, and other plane figures. By division we may separate them into scalene, isosceles, and equilateral triangles, or, according to a different principle, into right and oblique triangles. In either case the division is complete and exact. Completeness means that every object denoted by the term explained is included in the division given, thus making the sum of these divisions equal to the whole. Exactness means that but a single principle has been used. Therefore no object denoted by the term explained will be included in more than one of the divisions made. As there are no triangles that are neither right nor oblique, the division into these two classes is complete; and as no triangle can be both right and oblique, the division is exact. Such a complete and exact division is called *classification*.

Nearly every term may be divided according to more than one principle. We may divide the term *books* into ancient and modern books, or into religious and secular books, or in any one of a dozen other ways. Which principle of division we shall choose, is determined by our purpose. A discussion of *sponges* with reference to shape requires a different division from an exposition of sponges with reference to use. When a principle of division has once been chosen, it must be followed throughout. The use of two principles causes an overlapping of divisions, thus producing what is called cross-division. A tailor may sort his bolts of cloth with reference to use into cloth for overcoats, cloth for suits, and cloth for trousers; or with reference to weight, into heavy weight and light weight; or with reference to color or to price. In any of these cases but a single principle is used. It would not do to divide the materials into cloth for suits, light-weight goods, and brown

cloth. Such a division would be neither complete nor exact; for some of the cloth would belong to none of the classes, while other pieces might properly be placed in all three.

In the exact sciences where complete exposition is the aim, classification is necessary; but in other writing the omission of minor divisions is often desirable. A writer of history may consider the political growth, the wars, and the religion of a nation and omit its domestic life and educational progress, especially if they exert little influence on the result that he wishes to make plain. If we wish to explain the plan of organization of a high school, it may be sufficiently accurate to divide the pupils into freshmen, sophomores, juniors, and seniors, even though, in any particular school, there may be a few special and irregular pupils who belong to none of these classes. An exact but incomplete classification of this kind is called *partition*.

EXERCISES

A. Which of the following are classifications? Which are partitions? Which are cross-divisions?

1. The inhabitants of the United States are Americans, Indians, and negroes.
2. Lines are straight, curved, and crooked.
3. Literature is composed of prose, poetry, and fiction.
4. The political parties in the last campaign were Republican and Democrat.
5. The United States Government has control of states and territories.
6. Plants are divided into two groups: (1) the phanerogams, or flowering plants, and (2) the cryptogams, or flowerless plants.
7. All phanerogamous plants consist of (1) root, and (2) shoot; the shoot including (*a*) stem, and (*b*) leaf. It is true that some exceptional plants, in maturity, lack leaves, or lack root. These exceptions are few.

8. We may divide the activities of the government into: keeping order, making law, protecting individual rights, providing public schools, providing and mending roads, caring for the destitute, carrying the mail, managing foreign relations, making war, and collecting taxes.

B. Notice the following paragraphs. State briefly the divisions made: —

1. **Plan of this Book.** — What is government? Who is the government? We shall begin by considering the American answers to these questions.

What does The Government do? That will be our next inquiry. And with regard to the ordinary practical work of the government, we shall see that government in the United States is not very different from government in the other civilized countries of the world.

Then we shall inquire how government officials are chosen in the United States, and how the work of government is parceled out among them. This part of the book will show what is meant by self-government and local self-government, and will show that our system differs from European systems chiefly in these very matters of self-government and local self-government.

Coming then to the details of our subject, we shall consider the names and duties of the principal officials in the United States; first, those of the township, county, and city, then those of the state, and then those of the Federal government.

Finally, we shall examine certain operations in the American system, such as a trial in court, and nominations for office, and conclude with an outline of international relations, and a summary of the commonest laws of business and property.

— Clark: *The Government.*

2. In one of the most genial passages of his "Partial Portraits," Mr. Henry James has described those Sunday afternoon gatherings of a famous group of novelists in Flaubert's little salon, where the talk concerned itself mainly with the methods of the art of fiction. These men had long since passed beyond the point where they interested themselves with questions of morals or conscious purpose; to them "the only duty of a novel was to be well written; that merit included every other of which it was capable."

What does "well written" mean? It is a question of form, of adapting means to ends. In the earlier chapters of this book we

have been considering the material used by the novelist in its relations to the material used by cognate arts, as well as with a view to its adaptability for the structural purposes of the fictionist. We have seen how the elements of character, plot, and setting lend themselves to the molding imagination of the fiction-writer. We then studied the fiction-writer himself, endeavoring to estimate the influence of his personality upon his conscious or unconscious selection of material. In the chapters devoted to realism and romanticism we saw that these tendencies — these general fashions of envisaging one's material — are to be traced back to the writer's attitude towards life, as well as to the influence of the literary fashions prevailing in different periods of a national literature. We have now to observe the final step in the production of a work of fiction, that is to say, the writer's choice of form, his mastery of language, — in short, his skill in execution. The matter, the man, and the manner; that, for better or worse, has been the order we have followed.

— Bliss Perry: *A Study of Prose Fiction.*
(Houghton Mifflin Company.)

3. Are not these outlines of American destiny in the near-by future rational? In these papers an attempt has been made: —

First, to picture the physical situation and equipment of the American in the modern world.

Second, to outline the large and fundamental elements of American character, which are: —

(*a*) Conservatism, — moderation, thoughtfulness, and poise.

(*b*) Thoroughness, — conscientious performance, to the minutest detail, of any work which we as individuals or people may have in hand.

(*c*) Justice, — that spirit which weighs with the scales of righteousness our conduct toward each other and our conduct as a nation toward the world.

(*d*) Religion, — the sense of dependence upon and responsibility to the Higher Power; the profound American belief that our destiny is in His hands.

(*e*) The minor elements of American character, such as the tendency to organize, the element of humor, impatience with frauds, and the movement in American life toward the simple and sincere.

— Beveridge: *Americans of To-day and To-morrow.*

C. Notice the main divisions in the table of contents or opening chapters of any textbook.

D. Find in textbooks five examples of classification or of division.

E. Make one or more divisions of each of the following: —

1. The pupils in your school.
2. Your neighbors.
3. The books in the school library.
4. The buildings you see on the way to school.
5. The games you know how to play.
6. Dogs.
7. Results of competition.
8. Characters in books you have read.
9. Superstitions of the age of Johnson.

Theme LIV. — *Write an introductory paragraph showing what divisions you would make if called upon to write about one of the following topics:—*

1. Mathematics.
2. The school system of our city.
3. The churches of our town.
4. Methods of transportation.
5. Our manufacturing interests.
6. Games that girls like.
7. The inhabitants of the United States.
8. How our school prepares for good citizenship.
9. Types of character treated in *Ivanhoe*.

a. Have you mentioned all the important divisions of your subject?

b. Have you included any minor and unimportant divisions?

c. Consider other possible principles of division of your subject.

d. Have you chosen the one best suited to your purpose?

67. Outline. — Before beginning to write we should determine exactly what we know about our subject. This

knowledge should be supplemented by reading and conversation. The problem then is to decide what particular arrangement of the miscellaneous material thus collected will be most effective in making our thought clear to others. It will be helpful to make notes of the thoughts that occur to us while reading, talking, or thinking about our subject. If these notes are written on separate cards or slips of paper they can then be arranged and rearranged without rewriting. By grouping together notes that belong to the same general topic we can determine what divisions of the subject should be made and what should be included in each. The outline with its divisions and subdivisions may then be written.

The divisions and the subdivisions of our subject become the main headings of the outline. The relative importance of the parts is indicated by the use of letters and figures of various kinds such as I, II, III; A, B, C; a, b, c; 1, 2, 3; (1), (2), (3); etc., and by indentions as shown in the example below. Care should be taken to indicate items of the same importance by the use of letters or figures of the same kind.

EXERCISES

A. After reading the following selection write the simple outline that underlies the account:—

A man's first night in a canvas tent in the Arctic is likely to be rather wakeful. The ice makes mysterious noises; the dogs bark and fight outside the tent where they are tethered; and as three Eskimos and one white man usually occupy a small tent, and the oil stove is left burning all night, the air, notwithstanding the cold, is not over pure; and sometimes the Eskimos begin chanting to the spirits of their ancestors in the middle of the night, which is, to say the least, trying. Sometimes, too, the new man's nerves are tired by hearing wolves howl in the distance.

The tents are specially made. They are of lightweight canvas, and the floor of the tent is sewed directly into it. The fly is sewed up, a circular opening cut into it, just large enough to admit a man, and that opening fitted with a circular flap which is closed by a draw-

string, making the tent absolutely snow-proof. An ordinary tent, when the snow is flying, would be filled in no time.

The tent is pyramidal, with one pole in the center, and the edges are usually held down by the sledge runners or by snowshoes used as tent pegs. The men sleep on the floor in their clothes, with a musk-ox skin under and a light deerskin over them. I have not used sleeping bags since my Arctic trip of 1891–1892.

The "kitchen box" for our sledge journeys is simply a wooden box containing two double burner oil stoves, with four-inch wicks. The two cooking pots are the bottoms of five-gallon coal-oil tins, fitted with covers. When packed they are turned bottomside up over each stove, and the hinged cover of the wooden box is closed. On reaching camp, whether tent or snow igloo, the kitchen box is set down inside, the top of the box is turned up and keeps the heat of the stove from melting the wall of the igloo or burning the tent; the hinged front of the box is turned down and forms a table. The two cooking pots are filled with pounded ice and put on the stoves; when the ice melts, one pot is used for tea, and the other may be used to warm beans, or to boil meat, if there is any.

Each man has a quart cup for tea, and a hunting knife which serves many purposes. He does not carry anything so polite as a fork, and one teaspoon is considered quite enough for a party of four. Each man helps himself from the pot — sticks in his knife and fishes out a piece of meat.

The theory of field work is that there shall be two meals a day, one in the morning and one at night. As the days grow short, the meals are taken before light and after dark, leaving the period of light entirely for work. Sometimes it is necessary to travel for twenty-four hours without stopping for food.

— Robert E. Peary: *The North Pole.*

B. Notice the following outlines: —

Making Beet Sugar

I. Where made.
  a. When first discovered.
  b. When first produced commercially.

II. Where made.
  a. Different localities.
  b. Reasons for choice of these localities.

1. Percentage of sugar in beets as a result of —
   (*a*) Soil.
   (*b*) Climate.
2. Freight rates.

III. Raising the beets.
   a. Seed.
      1. Where produced.
      2. How planted.
   b. Growing the beets.
      1. How tended.
      2. How harvested.

IV. Making the sugar:
(Details of the process with various subdivisions.)

How to Play Basket Ball

I. General definition of basket ball.
II. Equipment.
   a. The field.
      (1) Shape.
      (2) Dimensions.
      (3) Divisions.
   b. The baskets.
      (1) Number.
      (2) Size.
      (3) Position.
   c. The ball.
      (1) Size.
      (2) Shape.
      (3) Material.
III. Players.
   a. Number.
   b. Position.
   c. Duties.

A School Magazine

I. Character of a school publication.
   1. Nature of readers.
   2. Management, — editorial staff, etc.
   3. How supported, — subscriptions, advertisements, etc.

II. Purpose.
   1. To record school events.
   2. To foster school spirit.
   3. To provide interesting and profitable reading matter.
   4. To stimulate interest in English composition among pupils.

III. Characteristics of a model paper.
   1. Differences from public press, — exclusion of personal and sensational matter.
   2. High tone.
   3. Departments, — editorial, school news, poetry, stories, athletics, current events, exchanges, jokes.
   4. Attractive external appearance, — paper, print, cover, illustrations.

IV. Summary.
   Influence and importance of a school paper.

Machines for Navigating the Air

I. Machines lighter than air, whose lifting force is due to the hydrostatic pressure of the atmosphere.
   1. Drifting balloons.
   2. Dirigible balloons, or airships.
      (*a*) Rigid type. (Zeppelin airships.)
      (*b*) Non-rigid type. (La Republique.)

II. Machines heavier than air, whose lifting force is obtained from the reaction of the wind, or from mechanical energy, or from both.
    1. The kite.
    2. The helicopter.
    3. The glider.
    4. The aeroplane or flying machine.
        (*a*) The monoplane.
        (*b*) The biplane.

Il Penseroso

I. Vain joy banished.
    1. Parentage.
    2. Fit abode.
II. Melancholy welcomed.
    1. Description.
    2. Parentage.
III. Melancholy's companions.
IV. Pleasures of Melancholy's ideal day.
    1. Of evening.
    2. Of midnight hour:
        (*a*) Study of philosophy.
        (*b*) Study of tragedy, etc.
    3. Of stormy morning.
    4. Of noonday.
    5. Of music.
    6. Of vespers in cathedral.
V. Aspirations of Melancholy.

The Age of Queen Anne

I. General history of period.
    1. Character of sovereign.
    2. Important events, — wars, etc.

3. Political parties, — Whigs, Tories.
4. Representative public men in state, war, church.

II. Literary history.
1. Characteristics of literature as to —
   (*a*) Subject matter.
   (*b*) Form.
2. Representative writers.
   (*a*) Poetry, — Pope.
   (*b*) Prose, — Addison, Steele, Swift, Defoe.
3. Important literary events.
   (*a*) Rise of the periodical essay, — *The Tatler*, *The Spectator*.
   (*b*) Beginnings of the novel.

III. Life of the time.
1. The city of London, — condition of streets, lighting, houses, etc.
2. The theater.
3. Coffee houses.
4. Dress of men and women.
5. Modes of traveling.
6. Methods of warfare.
7. Sports, — cockfighting, bullbaiting, racing, boxing.
8. Superstitions, — astrology, witchcraft, ghosts.
9. Manners and customs, — duelling, etc.
10. State of education.

IV. Summary. — Spirit of the age.

Theme LV. — *Write an outline and an exposition upon some game with which you are familiar.*

a. Notice the outline on *How to Play Basket Ball*, page 161.

Theme LVI. — *Write an outline and an exposition on some invention, or process, or scientific subject with which you are familiar.*

Suggested subjects: —

1. How to take motion pictures.
2. The wireless telegraph.
3. How to run a motor car.
4. How to develop a photographic negative.
5. How to install an electric bell.

a. Notice the outline on *Machines for Navigating the Air*, page 162.

Theme LVII. — *Write an outline for any one of the following poems or for one assigned by the teacher:* —

1. Milton's *Lycidas*.
2. Coleridge's *Ancient Mariner*.
3. Burns's *The Cotter's Saturday Night*.
4. Gray's *Elegy in a Country Churchyard*.
5. Goldsmith's *Deserted Village*.
6. Whittier's *Snowbound*.

a. Notice the outline for *Il Penseroso*, page 163.

Theme LVIII. — *Write an outline and an exposition upon one of the following subjects:* —

1. The Age of Chaucer.
2. The Elizabethan stage.
3. Literary history of the Age of Johnson.
4. Life in the Age of Elizabeth.
5. Dress in the eighteenth century.
6. Customs of the seventeenth century.

a. Notice the outline on *The Age of Queen Anne*, page 163.

Theme LIX. — *Decide which of the following subjects you have thought most about. Then frame an outline and write an exposition of the subject:* —

1. What is school spirit?
2. Advantages of life in the country.
3. My experience with books.

4. The most helpful experience of my high school career.
5. High school manners.
6. The advantages of a debating society.
7. The benefit derived from the study of poetry.
8. The value of observation.
9. How to study.

a. Notice the outline on *A School Magazine*, page 162. Notice that this subject deals with ideas rather than with things.

68. Exposition of a Proposition. — Two terms united into a sentence so that one is affirmed of the other make a proposition. Propositions, like terms, may be either specific or general. "Napoleon was ambitious" is specific; "Politicians are ambitious" is general.

When a proposition is first presented to the mind, its meaning may not be clear. The obscurity may be due to the fact that some of the terms in the proposition are unfamiliar, obscure, or misleading. In this case the first step, and often the only step necessary, is the explanation of the terms in the proposition. The following selection illustrates the exposition of a proposition by explaining its terms: —

> The habitual act thus occurs automatically and mechanically. When we say that it occurs automatically, we mean that it takes place, as it were, of itself, spontaneously, without the intervention of the will. By saying that it is mechanical, we mean that there exists no consciousness of the process involved, nor of the relation of the means, the various muscular adjustments, to the end, locomotion. — DEWEY: *Psychology*.

EXERCISES

Make clear the following propositions by explaining orally any of the terms likely to be unfamiliar or misunderstood: —

1. The purpose of muscular contraction is the production of motion.

2. Never inflict corporal chastisement for intellectual faults.
3. Children should be led to make their own investigations and to draw their own inferences.
4. The black willow is an excellent tonic as well as a powerful antiseptic.
5. Give the Anglo-Saxon equivalent for "nocturnal."
6. A negative exponent signifies the reciprocal of what the expression would be if the exponent were positive.

Theme LX. — *Write an explanation of one of the following statements:* —

1. Birds of a feather flock together.
2. Truths and roses have thorns about them.
3. Where there's a will, there's a way.
4. Who keeps company with a wolf will learn to howl.
5. He gives nothing but worthless gold, who gives from a sense of duty.
6. All things that are,
   Are with more spirit chased than enjoyed.
7. Be not simply good — be good for something.
8. He that hath light within his own clear breast,
   May sit i' the center, and enjoy bright day;
   But he that hides a dark soul and foul thoughts
   Benighted walks under the midday sun;
   Himself is his own dungeon.

a. Select the sentence that seems most difficult, determine what it means, and then make an explanation that will show that you thoroughly understand its meaning.

69. Expository Paragraphs. — Our readers may understand each term in a proposition and yet not comprehend the meaning of the proposition as a whole. When this is the case, we find it necessary to explain clearly the meaning of the proposition as a whole. The natural way of doing this is

to make our proposition the topic sentence of a paragraph, and proceed to explain it by the method of paragraph development that best meets the needs of our case.

70. Exposition by Repetition. — The meaning of a proposition may often be made clearer and more emphatic by repetition. Each new sentence, however, should not only repeat the thought of the topic statement, but, in addition, should throw upon it a stronger light.

EXERCISES

Notice in the selection below that in developing the subject of their general worth, each sentence adds some new virtue to the fishermen: —

A great good fortune it is to live among deep-sea fishermen on this or the other side of the Atlantic. Splendid material, they are, none better. Their simple, hard lives and their constant business on great waters develop all that is good and virile in them, and indeed, whoever knew a mean deep-sea man? Their self-reliance and simple courage are sermons needing no words. Their many deeds of self-sacrificing bravery are still done where there can be no doubt about the motive, for they neither expect nor receive reward in gold and silver, or in the praise of men.

— Wilfred Grenfell: *Down to the Sea.*

B. Notice how the following propositions are explained largely by means of repetitions, each of which adds a little to the original statement: —

1. How to live? — that is the essential question for us. Not how to live in the mere material sense only, but in the widest sense. The general problem, which comprehends every special problem, is the right ruling of conduct in all directions under all circumstances. In what way to treat the body; in what way to treat the mind; in what way to manage our affairs; in what way to bring up a family; in what way to behave as a citizen; in what way to utilize all those sources of happiness which nature supplies — how to use all our faculties to the greatest advantage of ourselves and others — how to live

completely? And this being the great thing needful for us to learn is, by consequence, the great thing which education has to teach. To prepare us for complete living is the function which education has to discharge; and the only rational mode of judging of an educational course, is to judge in what degree it discharges such function. — HERBERT SPENCER: *Education.*

2. The gray squirrel is remarkably graceful in all his movements. It seems as though some subtle curve was always produced by the line of the back and tail at every light bound of the athletic little creature. He never moves abruptly or jerks himself impatiently, as the red squirrel is continually doing. On the contrary, all his movements are measured and deliberate, but swift and sure. He never makes a bungling leap, and his course is marked by a number of sinuous curves almost equal to those of a snake. He is here one minute, and the next he has slipped away almost beyond the ability of our eyes to follow.

— F. SCHUYLER MATTHEWS: *American Nut Gatherers.*

3. I have often used the word *training*. Now what is training and what is the peculiar characteristic of the trained mind? Training is the discipline that teaches a man to set labor above whim; to develop the less promising parts of his mind as well as the more promising; to make five talents ten, and two, five; to see that in his specialty he shall work better and enjoy more for knowing something outside of his specialty; to recognize the connection between present toil and future attainment, so that the hope of future attainment creates pleasure in present toil; to understand that nothing can be mastered without drudgery, and that drudgery in preparation for service is not only respectable but beautiful; to be interested in every study, no matter how forbidding; to work steadily and resolutely until, through long practice — and, it may be, after many failures — he is trusted to do the right thing, or something near it, mechanically, just as the trained pianist instinctively touches the right note. Training is all this and more.

— LE BARON R. BRIGGS: *School, College, and Character*

Theme LXI. — *Write a paragraph explaining by means of repetition one of the propositions below:* —

1. Physical training should be made compulsory in the high school.

2. Some people who seem to be selfish are not really so.
3. The dangers of athletic contests are overestimated.
4. The Monroe Doctrine is a warning to European powers to keep their hands off territory in North and South America.
5. By the "treadmill of life" we mean the daily routine of duties.
6. The thirst for novelty is one of the most powerful incentives that take a man to distant countries.
7. There are unquestionably increasing opportunities for an honorable and useful career in the civil service of the United States.

a. Have you used any method besides that of repetition? Does your paragraph really explain the proposition?

71. **Exposition by Use of Examples.** — When exposition treats of a general subject, the topic statement of the paragraph is a general statement. In order to understand what such a general statement means, the reader may need to think of a concrete case. The writer may develop his paragraph by the use of concrete illustrations. In many cases no further explanation is necessary.

The following paragraph illustrates this method of explanation: —

Very often, in regions which have a permanent or prevailing uniform color, the coat of the animals is distinguished by the same or at least by a very similar hue; this phenomenon is called *sympathetic coloration*. Inhabitants of regions of snow are white, desert animals have the pale yellow color of the desert, animals which live at the surface of the sea are transparent; representatives of the most diverse animal branches show the same phenomenon. The advantages connected therewith scarcely need an explanation. Every animal may have occasion to conceal himself from his pursuers; or it may be his lot to approach his prey by stealth; he is much better adapted for this the closer he resembles his surroundings. Natural selection fixes every advantage in either of these directions, and in the course of many generations these advantages increase.

— Richard Hertwig: *Manual of Zoölogy.*

Theme LXII. — *Develop one of the following topic statements into an expository paragraph by the use of examples:* —

1. Weather depends to a great extent upon winds.
2. Progress in civilization has been materially aided by the use of nails.
3. Habit is formed by the repetition of an act.
4. Men become criminals by a gradual process.
5. Men's lives are affected by small things.
6. Defeat often proves to be real success.
7. The courage of the commonplace.
8. Elements of strength or weakness in the character of Brutus; Macbeth; Hamlet.
9. The noblest of Shakespeare's characters are women.

a. Have you made your meaning clear?

b. Does your example really illustrate the topic statement?

c. Can you think of other illustrations?

72. Exposition by Use of Particulars or Details. — One of the most natural methods of explaining is to give particulars or details. After a general statement has been made, our minds naturally look for details to make the meaning of that statement clearer.

EXERCISES

Notice the use of particulars or details in the following example: —

Happy the boy who knows the secret of making a willow whistle! He must know the best kind of willow for the purpose, and the exact time of year when the bark will slip. The country boy seems to know these things by instinct. When the day for whistles arrives, he puts away marbles and hunts the whetstone. His jackknife must be in good shape, for the making of a whistle is a delicate piece of handicraft. The knife has seen service in mumblepeg and as nut pick since whistle-making time last year. Surrounded by a crowd of spectators, some admiring, some skeptical, the boy selects his branch. There is an air of mystery about the proceeding. With a patient in-

dulgent smile he rejects all offers of assistance. He does not attempt to explain why this or that branch will not do. When finally he raises his shining knife and cuts the branch on which his choice has fallen, all crowd round and watch. From the large end between two twigs he takes a section about six inches long. Its bark is light green and smooth. He trims one end neatly and passes his thumb thoughtfully over it to be sure it is finished to his taste. He then cuts the other end of the stick at an angle of about 45°, making a clean single cut. The sharp edge of this is now cut off to make the mouthpiece. This is a delicate operation, for the bark is apt to crush or split if the knife is dull, or the hand is unskillful. The boy holds it up, inspecting his own work critically. Sometimes he is dissatisfied and cuts again. If he makes a third cut and is still unsuccessful, he tosses the spoiled piece away. It is too short now. A half dozen eager hands reach for the discarded stick, and the one who gets it fondles it lovingly. I once had such a treasure and cherished it until I learned the secret of the whistle-maker's art. He next places the knife edge about half an inch back from the end of the mouthpiece and cuts straight towards the center of the branch about one fourth the way through. A three-cornered piece is now cut out, and the chip falls to the ground unheeded.

When this is finished, the boy's eye runs along the stick with a calculating squint. The knife edge is placed at the middle, then moved a short distance towards the mouthpiece. With skillful hand he cuts through the bark in a perfect circle round the stick. While we watch in fascinated silence, he takes the knife by the blade and resting the unfinished whistle on his knees he strikes firmly but gently the part of the stick between the ring and the mouthpiece. Only the wooden part of the handle touches the bark. He goes over and over it until every spot on its surface has felt his light blow. Now he lays the knife aside, and grasping the stick with a firm hand below the ring in the bark, with the right hand he holds the pounded end. He tries it with a careful twist. It sticks. Back to his knee it goes, and the tap, tap begins again. When he twists it again it slips, and the bark comes off smoothly in one piece, while we breathe a sigh of relief. How white the stick is under the bark! It shines and looks slippery. Now the boy takes his knife again. He cuts towards the straight jog where the chip was taken out, paring the wood away, sloping up to within an inch of the end of the bark. Now he cuts a thin slice of the wood between the edge of the vertical cut and the end of the mouthpiece.

The whistle is nearly finished. We have all seen him make them before, and know what comes next. Our tongues seek our moist lips sympathetically, for we know the taste of peeled willow. He puts the end of the stick into his mouth and draws it in and out until it is thoroughly wet. Then he lifts the carefully guarded section of bark and slips it back into place, fitting the parts nicely together.

The willow whistle is finished. There remains but to try it. Will it go? Does he dare blow into it and risk our jeers if it is dumb?

With all the fine certainty of the Pied Piper the boy lifts the humble instrument to his lips. His eyes have a far-off look, his face changes; while we strain eyes and ears, he takes his own time. The silence is broken by a note, so soft, so tender, yet so weird and unlike other sounds! Our hands quiver, our hearts beat faster. It is as if the spirit of the willow tree had joined with the spirit of childhood in the natural song of earth.

It goes! — Mary Rogers Miller: *The Brook Book.*

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Theme LXIII. — *Write an exposition on one of the following subjects, in which you make use of particulars or details:* —

Suggested subjects: —

1. How ice cream is made.
2. The cultivation of rice.
3. Greek architecture.
4. How paper is made.
5. A tornado.
6. A steam engine.
7. The circulatory system of a frog.
8. A western ranch.
9. Street furniture.
10. Art in common things.
11. Construction and use of the compound microscope.
12. The literary background in *Henry Esmond.*
13. Safety appliances in modern warships.

a. Have you used particulars sufficient to make your meaning clear?

b. Have you used any unnecessary particulars?

73. Exposition by Use of Comparison or Contrast. — We can frequently make our explanations clear by comparing the subject under discussion with something with which the reader already is familiar. In such a case we need to show in what respect the subject we are explaining is similar to or differs from that with which it is compared.

Though customary, it is not necessary, to compare the term under discussion with some well-known term. In the example below the term *socialism* is probably no more familiar than the term *anarchism*. Both are explained in the selection, and the explanations are made clearer by contrasting one term with the other.

Socialism, which is curiously confounded by the indiscriminating with Anarchism, is its exact opposite. Anarchy is the doctrine that there should be no government control; Socialism, that is, State Socialism, is the doctrine that government should control everything. State Socialism affirms that the state, that is, the government, should own all the tools and implements of industry, should direct all occupations, and should give to every man according to his need and require from every man according to his ability. State Socialism points to the evils of overproduction in some fields and insufficient production in others, under our competitive system, and proposes to remedy these evils by assigning to government the duty of determining what shall be produced and what each worker shall produce. If there are too many preachers and too few shoemakers, the preacher will be taken from the pulpit and assigned to the bench; if there are too many shoemakers and too few preachers, the shoemaker will be taken from the bench and assigned to the pulpit. Anarchy says, no government: Socialism says, all government; Anarchy leaves the will of the individual absolutely unfettered, Socialism leaves nothing to the individual will: Anarchism would have no social organism which is not dependent on the entirely voluntary assent of each individual member of the organism at every instant of its history; Socialism would have every individual of the social organism wholly subordinate in all his lifework to the authority of the whole body expressed through its properly constituted officers. It is true that there are some writers who endeavor to unite these two antagonistic doctrines by teaching that society should be organized

wholly for industry, not at all for government. But how a co-operative industry can be carried on without a government which controls as well as counsels, no writer, so far as I have been able to discover, has ever even suggested.

— LYMAN ABBOTT: *Anarchism: Its Cause and Cure.*

74. Exposition by Obverse Statements. — In explaining an idea it is necessary to distinguish it from any related or similar idea with which it may be confused in the minds of our readers. Clearness is added by the statement that one thing is *not* the other. To say that socialism is not anarchy is a good preparation for the explanation of what socialism really is. In the following selection Burke, by excluding different kinds of peace, emphasizes the kind of peace that he has in mind.

The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord, fomented from principle, in all parts of the empire; not peace to depend on the juridical determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government. It is simple peace; sought in its natural course, and in its ordinary haunts. It is peace sought in the spirit of peace, and laid in principles purely pacific. I propose, by removing the ground of the difference, and by restoring the *former unsuspecting confidence of the colonies in the mother country*, to give permanent satisfaction to your people; and (far from a scheme of ruling by discord) to reconcile them to each other in the same act, and by the bond of the very same interest which reconciles them to British government.

— BURKE: *Conciliation with America.*

Theme LXIV. — *Use comparison or contrast as a means of explaining one of the following subjects.*

Suggested subjects: —

1. A bad habit is a tyrant.
2. Typewritten letters.
3. The muskrat's house.

4. Methods of reading.
5. All the world's a stage.
6. Comparison of Portia in *Julius Cæsar* with Portia in *The Merchant of Venice*.
7. Comparison of Julius Cæsar of Shakespeare with the historical Julius Cæsar.
8. Contrast of the speeches of Antony and Brutus over the body of Cæsar.
9. Comparison of the characters of Rebecca and Rowena in *Ivanhoe*.
10. Compare *L'Allegro* and *Il Penseroso* as to purpose and structure.

a. Can you suggest any other comparisons that you might have used?

75. Exposition by Cause and Effect. — When a general statement expresses a cause or causes, we naturally seek to learn the effects that result from those causes. In like manner, when a general statement takes the form of an effect, we want to know the causes that produce such an effect. In exposition we find much of this kind of discourse relating to causes and effects.

Notice the following examples: —

1. The higher a balloon ascends the less is the atmospheric pressure encountered. It is well known that the density or pressure of the atmosphere gets less, the higher we go above sea level, and so the gas in the envelope expands, for, as the outside pressure diminishes, so the inside pressure increases, and unless a compensating device were adopted, the envelope would burst from the expansion of the contained gas, and the aeronaut would be dashed to pieces. The gas in the balloon also tends to expand when heated by the sun's rays, and to contract when the atmosphere is cold.

— J. H. Alexander: *Model Balloons and Flying Machines.*

2. All normal rivers where they discharge into the sea construct more or less extensive terrace-like deposits which receive the name of deltas. These accumulations are made up, in the main, of the

detritus which finds its way to the bottom as soon as the flow of the river-water is arrested by its mergence in the sea. In part they are composed of the remains of marine animals and plants which are more or less abundantly developed on the mud flats at the *debouchure* of the stream. The deposition of the mud from the river-waters is more quickly effected than would otherwise be the case, through the peculiar effect which the salt in the water has in throwing down suspended materials. Those who are familiar with the operations of the chemical laboratory know how much more readily fine sediment is precipitated when the solution contains a little saline matter. Hence it comes about that the river mud rarely appears in the sea at any great distance from the mouth of the stream. Certain great rivers, such as the Amazon, throw out such a vast tide of fresh water that it drifts away for scores of miles before it becomes mingled with the heavier water of the ocean. As soon, however, as the waves have churned it into mixture with the salt water, the mud quickly finds its way to the bottom.

— N. S. SHALER: *Aspects of the Earth.*

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Theme LXV. — *Use cause or effect as a means of explaining one of the following subjects:* —

1. The causes of the French Revolution.
2. How ravines are formed.
3. Irrigation.
4. Lack of exercise.
5. Volcanic eruptions.
6. The danger of grade crossings.
7. The choice of the caskets, in the *Merchant of Venice*, as a test of character.
8. The effects of the use of tobacco on student life.
9. Change of character in *Silas Marner*.

a. Have you used any other method of explanation?

76. General Description. — If an object is described more for the purpose of giving a clear conception of the class of which it is a type than for the purpose of picturing the object described, the description becomes in effect an enlarged

definition, and is exposition rather than description. If for the purpose of causing the reader to form an image of a particular New England village we enumerate the streets, the houses, the town pump, and other features, the paragraph is a specific description; but if for the purpose of informing the reader as to the general characteristics of all New England villages, we enumerate these details, the paragraph is an exposition.

Such a general description includes all the characteristics common to the members of the class under discussion, but omits any characteristic peculiar to some of them. For example, a general description of a windmill includes only the things common to all windmills. This form of expository description is so commonly employed by writers of scientific books that it is called scientific description.

A description that aims to create an image of the appearance of a house differs from a description used by a contractor in building the house. When descriptions are used as directions for constructions, they must be exact and definite, and should usually be accompanied by mechanical drawings that give exact measurements. The drawings are called plans, and the accompanying description and directions are called specifications. Mechanical drawings are really concise and exact expositions, from which a person skilled in reading such drawings can tell exactly what to do. The ability to construct and to read mechanical drawings is of great practical value.

EXERCISES

A. Notice the following examples of general description: —

1. Hence it is that it is almost a definition of a gentleman to say that he is one who never inflicts pain. This description is both refined, and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their move-

ments rather than takes the initiative himself. His benefits may be considered as parallel to what are called comforts or conveniences in arrangements of a personal nature, like an easy chair or a good fire, which do their part in dispelling cold and fatigue, though nature provides both means of rest and animal heat without them. The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast, — all clashing of opinion, or collision of feeling, all restraint, or suspicion or gloom, or resentment; his great concern being to make every one at his ease and at home. He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by a mere retort; he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out. From a long-sighted prudence, he observes the maxim of the ancient sage, that we should ever conduct ourselves towards our enemy as if he were one day to be our friend. He has too much good sense to be affronted at insults, he is too well employed to remember injuries, and too indolent to bear malice. He is patient, forbearing, and resigned, on philosophical principles; he submits to pain, because it is inevitable, to bereavement, because it is irreparable, and to death, because it is his destiny.

— NEWMAN: *The Idea of a University.*

2. As a general proposition, the Scottish hotel is kept by a benevolent-looking old lady, who knows absolutely nothing about the trains, nothing about the town, nothing about anything outside of the hotel, and is noncommittal regarding matters even within her jurisdiction. Upon arrival you do not register, but stand up at the desk and submit to a cross-examination, much as if you were being sentenced in an American police court.

Your hostess always wants twelve hours' notice of your departure, so that she can make out your bill — a very arduous, formidable undertaking. The bill is of prodigious dimensions, about the size of

a sheet of foolscap paper, lined and cross-lined for a multitude of entries. When the account finally reaches you, it closely resembles a design for a cobweb factory. Any attempt to decipher the various hieroglyphics is useless — it can't be done. The only thing that can be done is to read the total at the foot of the page and pay it.

— *Hotels in Scotland.* (*Kansas City Star.*)

B. Observe how briefly, yet completely and exactly, every item is stated in a set of plans and specifications for a building.

Theme LXVI. — *Write a general description of one of the following:* —

1. A bicycle.
2. A country hay barn.
3. A fireless cooker.
4. A summer cottage.
5. An Indian wigwam.
6. A morality play.
7. An athletic meet.
8. A vacuum cleaner.
9. A blacksmith's shop.
10. A Greek theater.
11. A threshing machine.
12. A sewing circle.

a. The purpose is not to picture a particular object, but to give a general idea of a class of objects. Omit everything in your theme that applies only to some particular object.

b. Have you included enough to make your meaning clear?

Theme LXVII. — *Use the same title as for Theme LXVI, and write a specific description of some particular object.*

a. How does this theme differ from the general description? What elements have you introduced that you did not have in the other?

b. Which sentence gives the general outline?

c. Are your details arranged with regard to their proper position in space?

d. Will the reader form a vivid image, — just the one you mean him to have?

77. General Narration. — Explanations of a process of manufacture, of methods of playing a game, and the like, often take the form of generalized narration. Just as we gain a notion of the appearance of a sod house from a general description, so we may gain a notion of a series of events from a general narration. Such a narration will not tell what some one actually did, but it will relate the things that are characteristic at all times, of the process or action under discussion. Such general narration is really exposition.

EXERCISES

Notice that the selections below are generalized narrations: —

1. In the making of fires there is as much difference as in the building of houses. Everything depends upon the purpose that you have in view. There is the camp fire, and the cooking fire, and the smudge fire, and the little friendship fire — not to speak of other minor varieties. Each of these has its own proper style of architecture, and to mix them is false art and poor economy.

The object of the camp fire is to give heat, and incidentally light, to your tent or shanty. You can hardly build this kind of a fire unless you have a good ax and know how to chop. For the first thing that you need is a solid backlog, the thicker the better, to hold the heat and reflect it into the tent. This log must not be too dry, or it will burn out quickly. Neither must it be too damp, else it will smoulder and discourage the fire. The best wood for it is the body of a yellow birch, and, next to that, a green balsam. It should be five or six feet long, and at least two and a half feet in diameter. If you cannot find a tree thick enough, cut two or three lengths of a smaller one; lay the thickest log on the ground first, about ten or twelve feet in front of the tent; drive two strong stakes behind it, slanting a little backward; and lay the other logs on top of the first, resting against the stakes.

Now you are ready for the hand chunks, or andirons. These are shorter sticks of wood, eight or ten inches thick, laid at right angles to the backlog, four or five feet apart. Across these you are to build up the firewood proper.

Use a dry spruce tree, not one that has fallen, but one that is dead and still standing, if you want a lively, snapping fire. Use a hard maple or a hickory if you want a fire that will burn steadily and make few sparks. But if you like a fire to blaze up at first with a splendid flame, and then burn on with an enduring heat far into the night, a young, white birch with the bark on is the tree to choose. Six or eight round sticks of this laid across the hand chunks, with perhaps a few quarterings of a larger tree, will make a glorious fire.

But before you put these on, you must be ready to light up. A few splinters of dry spruce or pine or balsam, stood endwise against the backlog, or, better still, piled up in a pyramid between the hand chunks; a few strips of birch bark; and one good match, — these are all that you want. But be sure that your match is a good one. You would better see to this before you go into the brush. Your comfort, even your life, may depend upon it.

— Henry van Dyke: *Fisherman's Luck.*

2. **Pasteurization.** — When one is not sure that the milk to be given a child or invalid is perfectly fresh and clean, and from healthy cows, it is wise to pasteurize it. Pasteurization, so called from Pasteur the inventor, consists in heating the milk twenty minutes at about 160° Fahrenheit. This renders all disease germs harmless and kills most of the souring germs, but does not make the milk less easily digestible. Boiling renders the milk a little more difficult of digestion by a weak stomach, and changes the taste. Pasteurized milk will remain sweet twice as long as raw milk.

The easiest way to pasteurize is to place the milk in a quart fruit jar or an agate vessel having the shape of a fruit jar. This is then to be set into a vessel of boiling water just removed from the stove, and the milk stirred with a clean spoon for ten minutes. It must then be covered and left fifteen minutes longer in the water, after which it should be cooled quickly by placing on ice or in cold water. It is necessary that the amount of boiling water in the teakettle or other vessel be four or five times as much as the milk, and deep enough so that its surface will be about on a level with the surface of the milk in the jar. If a glass jar is used, it must be placed on the back part of the stove a few minutes until it becomes about as warm as the hand, to avoid being broken by the hot water.

— Davison: *The Human Body and Health.*

Theme LXVIII. — *Explain one of the following by the use of general narration:* —

1. Baking bread.
2. How paper is made.
3. Catching trout.
4. Life at school.
5. How to pitch curves.
6. Salmon fishing.
7. How criminals are made.
8. How a President of the United States is elected.
9. How a life-saving station is conducted.
10. America, the ideal country for women.
11. How to increase one's vocabulary.

a. Have you arranged your details with reference to time-order?

b. Have you omitted necessary details?

c. Underscore *then* each time you have used it.

78. Summarizing. — A summary of a well-written exposition is comparatively easy to make. The topic statements of the separate paragraphs present the main ideas of the whole theme. The summary may be put in a paragraph or two, or may be made in the form of an outline. The ability to make a good summary of an address one has heard or of an essay one has read is a valuable accomplishment. This ability may be improved by practice.

EXERCISES

A. After listening to an address or a sermon without taking notes, write a summary or outline of what you have heard.

B. Write a summary of the chief points in one of your lessons.

C. Read an essay in the current number of some good magazine, such as, *Harper's* or *Scribner's*, and prepare a summary of it.

D. If you are studying history, prepare a summary of some chapter that you have already studied.

E. Read the section in the Introduction entitled "Preparing to Recite," and then prepare a summary of the following selection: —

There were two faculties of Macaulay's mind that set his work far apart from other work in the same field, — the faculties of organization and illustration. He saw things in their right relation and he knew how to make others see them thus. If he was describing, he never thrust minor details into the foreground. If he was narrating, he never "got ahead of his story." The importance of this is not sufficiently recognized. Many writers do not know what organization means. They do not know that in all great and successful literary work it is nine tenths of the labor. Yet consider a moment. History is a very complex thing: divers events may be simultaneous in their occurrence; or one crisis may be slowly evolving from many causes in many places. It is no light task to tell these things one after another and yet leave a unified impression, to take up a dozen new threads in succession without tangling them and without losing the old ones, and to lay them all down at the right moment and without confusion. Such is the narrator's task, and it was at this task that Macaulay proved himself a past master. He could dispose of a number of trivial events in a single sentence. Thus, for example, runs his account of the dramatist Wycherley's naval career: "He embarked, was present at a battle, and celebrated it, on his return, in a copy of verses too bad for the bellman." On the other hand, when it is a question of a great crisis, like the impeachment of Warren Hastings, he knew how to prepare for it with elaborate ceremony and to portray it in a scene of the highest dramatic power.

This faculty of organization shows itself in what we technically name structure; and logical and rhetorical structure may be studied at their very best in his work. His essays are perfect units, made up of many parts, systems within systems, that play together without clog or friction. You can take them apart like a watch and put them together again. But try to rearrange the parts and the mechanism is spoiled. Each essay has its subdivisions, which in turn are groups of paragraphs. And each paragraph is a unit. Take the first paragraph of the essay on Milton: the word *manuscript* appears in the first sentence, and it reappears in the last; clearly the paragraph deals

with a single very definite topic. And so with all. Of course the unity manifests itself in a hundred ways, but it is rarely wanting. Most frequently it takes the form of an expansion of a topic given in the first sentence, or a preparation for a topic to be announced only in the last. These initial and final sentences — often in themselves both aphoristic and memorable — serve to mark with the utmost clearness the different stages in the progress of the essay.

Illustration is of more incidental service, but as used by Macaulay becomes highly organic. For his illustrations are not far-fetched or laboriously worked out. They seem to be of one piece with his story or his argument. His mind was quick to detect resemblances and analogies. He was ready with a comparison for everything, sometimes with half a dozen. For example, Addison's essays, he has occasion to say, were different every day of the week, and yet, to his mind, each day like something, — like Horace, like Lucian, like the *Tales of Scheherezade*. He draws long comparisons between Walpole and Townshend, between Congreve and Wycherley, between Essex and Villiers, between the fall of the Carlovingians and the fall of the Moguls. He follows up a general statement with swarms of instances. Have historians been given to exaggerating the villainy of Machiavelli? Macaulay can name you half a dozen who did so. Did the writers of Charles's faction delight in making their opponents appear contemptible? "They have told us that Pym broke down in a speech, that Ireton had his nose pulled by Hollis, that the Earl of Northumberland cudgeled Henry Marten, that St. John's manners were sullen, that Vane had an ugly face, that Cromwell had a red nose." Do men fail when they quit their own province for another? Newton failed thus; Bentley failed; Inigo Jones failed; Wilkie failed. In the same way he was ready with quotations. He writes in one of his letters: "It is a dangerous thing for a man with a very strong memory to read very much. I could give you three or four quotations this moment in support of that proposition; but I will bring the vicious propensity under subjection, if I can." Thus we see his mind doing instantly and involuntarily what other minds do with infinite pains, bringing together all things that have a likeness or a common bearing. . . .

It is precisely these talents that set Macaulay among the simplest and clearest of writers, and that account for much of his popularity. People found that in taking up one of his articles they simply read on and on, never puzzling over the meaning of a sentence, getting the exact force of every statement, and following the trend of thought

with scarcely a mental effort. And his natural gift of making things plain he took pains to support by various devices. He constructed his sentences after the simplest normal fashion, subject and verb and object, sometimes inverting for emphasis, but rarely complicating, and always reducing expression to the barest terms. He could write, for example, "One advantage the chaplain had," but it is impossible to conceive of his writing, "Now, amid all the discomforts and disadvantages with which the unfortunate chaplain was surrounded, there was one thing which served to offset them, and which, if he chose to take the opportunity of enjoying it, might well be regarded as a positive advantage." One will search his pages in vain for loose, trailing clauses and involved constructions. His vocabulary was of the same simple nature. He had a complete command of ordinary English and contented himself with that. He rarely ventured beyond the most abridged dictionary. An occasional technical term might be required, but he was shy of the unfamiliar. He would coin no words and he would use no archaisms. Foreign words, when fairly naturalized, he employed sparingly. "We shall have no disputes about diction," he wrote to Napier, Jeffrey's successor; "the English language is not so poor but that I may very well find in it the means of contenting both you and myself."

— NEWCOMER'S Introduction to MACAULAY'S *Milton and Addison.*

79. Longer Expository Themes. — Longer expository themes are composed of paragraphs constructed by some of the methods of paragraph development previously discussed. Each paragraph should be considered with reference to its own unity, coherence, and emphasis, and also with reference to its relation to the other paragraphs in the theme. The theme as a whole must possess unity, and the paragraphs must be so arranged as to secure coherence and emphasis. Transitional paragraph and summary paragraphs are often useful.

80. The Editorial. — A common form of exposition is the editorial article found in newspapers and periodicals. Editorials are suggested by current events that are made texts for a discussion of general principles or truths. A

newspaper report confines itself to a statement of facts; an *editorial* is a comment on the meaning of news. Since it aims frequently to guide public opinion, it often uses argument and persuasion. An editor, who is usually a man of wider education and broader outlook than the ordinary reader, is better able to grasp the significance of events and to influence public opinion. It becomes his province to show the relation of isolated facts to one another and to the facts of history, and to draw therefrom conclusions for the enlightenment of the general public. An editorial may treat of any subject of current interest in politics, education, art, religion, or literature. It should aim to express the gist of the event in a concise manner, and give a brief and pointed application of its meaning. An editorial should always be moral, fair, honest, and public-spirited; it may be humorous, serious, or satirical.

EXERCISES

A. Read the editorials below, and answer the following questions: —

1. What is the news that suggested this editorial?
2. Is this item considered singly or in comparison with other events?
3. What is the editor's point of view?
4. Is the editorial fair? sincere? unprejudiced?
5. How is the subject treated, — seriously? humorously? satirically?

1. To awaken universal interest in the æsthetic side of parks is one of the many functions of the school gardens which are everywhere multiplying. In this country the practice of having gardens attached to schools dates back little more than a decade. In England, France, Russia, Germany, Austria, and Switzerland the custom is much older, and it is largely for the reason that in those countries one sees so many of the window gardens which do much to beautify the cities. In New York one may walk a dozen blocks in the arid residence sections without seeing a single flower pot. To

add gardening to the already overcrowded curriculum will seem to many a hardship, but in reality is a recreation. "When gardens come to be a part of the school curriculum, a very large percentage of the nature study now done indoors will be done outdoors," writes Dr. M. L. Green, in her valuable book, *Among School Gardens*. "Everywhere that the garden has been introduced in connection with the school, the universal testimony is that it stimulates the child to better intellectual grasp of his studies." — *The Nation*.

2. Now that the splendors of the coronation of George V. begin to recede in the distance, their symbolic significance becomes more obvious and impressive; and it is this significance which justifies the elaboration of the ceremonial, alien to our institutions, but deeply expressive of the spirit of the English State. At the moment when the King was seated in the chair of St. Edward, in which for more than eight centuries English kings have been crowned, and the Archbishop of Canterbury placed the crown on his head, many spectators must have felt as if they were seeing in a flash the long unfolding of the English history. In a country in which the pageant has become an immensely popular expression of contemporary interest in ancient manners, customs, and events, the scene in front of the altar in Westminster Abbey was an apotheosis of the authority of the British Empire and of the structure of the English State. The Abbey is the history of England in stone. On coronation day it was a glorious mass of harmonious color: its arches, its great height, the richness of its antique background, the flash of jewels, the roll of the organ, the chant of the great choir, the presence of ambassadors and representatives from all parts of the world, formed perhaps the most magnificent picture of recent times. The King and Queen had come from Buckingham Palace through vast cheering crowds representative of every nation in the world. Seven thousand people were waiting for them in the Abbey, representing the historic titles and historic positions of the Empire. Then came the choir singing, "O God, Our Help in Ages Past," the English equivalent of Luther's sublime hymn; then the foreign princes, followed by the diplomatic corps, until, as one correspondent has said, "the choir stalls became, as it were, a map of the world stretching from Ethiopia to Japan." — *The Outlook*.

B. Select from good periodicals or newspapers three editorials. Apply to them the questions presented above.

Theme LXIX. — *Write an editorial for your school paper on some subject of popular interest to your school.*

Suggested subjects: —

1. The value of a general organization for the expenditure of money made by school societies.
2. How our school activities prepare for business.
3. Humorous side of school life.
4. Mistakes in my high school career.
5. How the older pupils may influence the younger.
6. How young persons may promote public welfare.
7. Advantages of the small college.
8. A review of a new book.
9. Art decoration in our high school.

81. The Newspaper Report. — In connection with the discussion of the editorial, the nature of the newspaper report may be incidentally mentioned, although the character of such a report is more often narrative than expository. As has been stated, the news report should confine itself to a statement of facts, without comment. The usual manner of presenting these facts is in interesting contrast to the method of literary narration. As the object of the reporter is to attract and hold the attention of the public, he aims to set forth in his opening sentence the most important item of news in his most striking style, deferring the less interesting and less essential items to the latter part of the article. Thus he does not follow the usual practice of the story-teller by working up his story to a climax.

There are certain methods commonly employed in newspaper reporting that must be observed by one who desires to engage in this kind of work. For example, when news is reported from any place outside the locality where the paper is printed, it should be preceded by a date line including the date, the name of the city or town, and the name of the state.

The tenses used in the article that follows should refer to the date in this line. The general principles of newspaper reporting may be summed up in the following suggestions:—

1. Present the gist of your news in the first sentence.
2. Continue with essential details, placing the more important items in the earlier sentences.
3. Dispense with all unnecessary words.
4. Use nouns and verbs, when possible, in preference to adjectives and adverbs.
5. Employ short, vivid words, of Anglo-Saxon rather than classical origin.
6. Make use of particular, rather than general, terms, and of concrete, rather than abstract, words.

EXERCISES

Examine the following reports, quoted from newspapers, to see whether they exemplify the methods described above:—

EARTHQUAKE IN EUROPE

1. Shock Especially Strong in Berne and Zurich — Castle of Hohenzollern, Near Hechingen, Damaged — Street Cars Derailed in Geneva

Berne, Switzerland, Nov. 17. — A violent earth shock was felt throughout Switzerland at 10.27 o'clock last night. This was followed by lesser quakes. The movement was especially strong in the cantons of Berne and Zurich, in the district of Interlaken and throughout the region of the Alps. So far as known there were no casualties. In Geneva street cars were derailed. In this city and in Zurich theater audiences were thrown into a panic and rushed into the streets. Many women fainted from fear. In the towns along the mountain slopes the inhabitants fled from their homes and did not reënter them until they were satisfied that the foundations of the houses were not seriously damaged. At Chamonix enormous avalanches rushed down Mont Blanc. Glass ornaments were broken in homes throughout the disturbed area. The seismic motion was from north to south. — *Boston Transcript.*

2. SCHOONER SINKS — CREW IS SAFE

HANNAH F. CARLETON, COAL LADEN,
HITS MASS OF WRECKAGE OFF NANTUCKET.

FLOATS BUT FOUR HOURS

SAILORS ROW TO HANDKERCHIEF SHOAL LIGHTSHIP;
TAKEN ASHORE BY CUTTER

VINEYARD HAVEN, Nov. 25. — The Bangor schooner, *Hannah F. Carleton*, Port Reading for Castine, Me., with coal, foundered at 7.30 o'clock last night 1½ miles northwest of the Handkerchief Shoal lightship. Capt. Brown and his crew of four men rowed to the lightship and were landed here to-day by the revenue cutter *Acushnet*.

The *Carleton* struck a mass of floating wreckage on Nantucket Shoals during thick weather yesterday afternoon and was so badly damaged that the pumps were unable to free the hold.

The schooner went down within four hours.

The *Carleton* was built at Pembroke, Me., in 1884 and registered 189 tons. — *Boston Herald.*

Theme LXX. — *Write for a newspaper a report of some club meeting, game, entertainment, or incident of interest.*

a. Have you observed the usual methods of newspaper reporting?

82. The Book Review. — Another form of exposition commonly found in newspapers and magazines is the book notice or book review. Its aim is to inform the reader of the general nature of a new publication, so that he may know whether the book will interest him, and if so, where he may procure it. At the beginning of a book notice are stated the details of publication, the title, author, publisher, price, size, and date of publication. The notice, itself, gives briefly the chief characteristics of the work, — facts from which the reader may form his own opinion. In books of fiction, the story should not be told, but just enough of the plot

should be suggested to arouse the reader's interest. In other books, the point of view, scene, style, or any strong characteristic may be mentioned. It is customary, also, to compare this special book with other writings by the same author or with similar works of other authors.

The true book review, however, includes more than the book notice. It applies to the work under consideration certain tests, and compares it with the standard that a novel, biography, history, or poem should reach. A book review comes under the head of literary criticism, and presupposes a wide knowledge of literary art.

EXERCISES

A. Read the following book notices and answer the following questions for each: —

1. Is this simply a book notice or a book review?
2. What is the nature of the work reviewed?
3. What did the writer consider its striking characteristics?
4. Are any comparisons made?
5. Is any mention made of the style?
6. Does it contain any literary criticism?

1. Hillis, Newell Dwight. *The Contagion of Character.* pp. 332. New York, Chicago, and Toronto. Fleming H. Revell Co., 1911. $1.20

These studies of culture and success are "sparks struck out on the anvil of events" and, gathered together in one volume, they belong to the uplifting and inspiring class of books, for young or old. Dr. Hillis has an illuminating way of expressing himself. His originality is like an electric sign attracting the attention of the reader. Each chapter is a complete essay on some subject, usually dealing with an abstract virtue or some human problem. He goes to the heart of the subject with directness and sympathy. His metaphors are well chosen and his illustrations conspicuously convincing, so that the mind is kept on the alert and the heart warmed by his joyous, hopeful optimism. As sermons, they are complete, but short.

and concise, bristling with attractive ideas and high ideals. It is one of the books from which one longs to quote, but refrains merely from the lack of ability to choose from so many delightful sayings.
— *The Literary Digest.*

2. Hobbs, William Herbert. *Characteristics of Existing Glaciers.* Illustrated. Cloth, 8vo, pp. 300. The Macmillan Co. $3.25 net.

A textbook of glacial phenomena by the professor of geology in the University of Michigan. It furnishes to the geologist, illustrated by 34 plates and 140 other drawings, the latest information and conclusions as to glaciers and ice caps in all parts of the world; and to the geographer explanations of mountain and seacoast sculpturing which are most instructive. The book is capitally illustrated, but has been most carelessly proof-read. — *The Literary Digest.*

3. Muir, John. *My First Summer in the Sierras.* Decorated cloth. 12mo. 350 pp. Illustrated from sketches by the author and photographs by H. W. Gleason. Boston. Houghton, Mifflin and Co.

John Muir, famous now, and long to remain so, as the man of the California Sierras, spent his first summer on their sunny heights as a sort of assistant sheep herder, with never a thought of anything but the delight of it, and the joy of the naturalist and explorer. This book is made of the daily record with which he then stored his note-book, — a record of slow journeyings on the lofty meadows whence spring the Tuolumne and Merced rivers, where only narrow Indian trails gave a hint of human presence, and the wild animals were hardly less tame than the sheep, for this was away back in '69. Muir was the last man to frighten them. He wanted to see them, just as they were, at home; and what he saw he straightway set down in that simple, refreshing, strong, yet wonderfully flexible English, which makes his writing a pattern for descriptive literature.

But while you read the book first in gentle enthusiasm over its style, and the feeling of the mountain meadows and vast clear distances and crisp vibrant atmosphere it conveys, you will reread it for its information. The book is packed with notes of observations of nature in every aspect — and it is all fact. One does not know whether John Muir is most poet or most naturalist. He points out a beauty and then explains how and why it is beautiful, so naturally

and unaffectedly that you do not dream you are being instructed until the information has got into your system; and when you fear he is going to begin teaching, you get merely an odd trait of the dogs or a comical difficulty with the silly sheep. In short, there is nobody quite like John Muir in the Sierras or out of them; and this book gives one of his most delightful revelations.

— *The Literary Digest.*

4. *The Poems of Sophie Jewett (Memorial Edition).* T. Y. Crowell & Co., New York.

Men and women make their own memorials; and this was pre-eminently true of Miss Jewett, whose early death was the end of a very promising career as a teacher and as a writer. The Memorial Edition of her poems, with its sympathetic biographical introduction, is not only a record of her industry and of her quiet, thoughtful life, but it continues her influence by its expression of a nature singularly pure and harmonious, and of a gift of song which, if it lacked range, had great sweetness and sincerity. If there were no name on the title-page of this collection, the reader would know that it came from a woman's hands. It is distinctly feminine verse, but that is not a limitation, it is a characterization. The volume is saturated with Miss Jewett's personality. It is the record of her moods and observations, of her wide and beautiful sympathy with the human world and the world of nature. Her poems are not musical exercises, — dexterous fingerings of the keys, — they are songs of feeling and conviction, of association with nature and of personal experience. Perhaps no happier example of subjective feeling answering the call of Nature and delicately describing it, could be selected from the volume than these charming verses entitled "Vespers." — *The Outlook.*

B. Bring to the class book notices or book reviews of the following: a novel, a biography, a textbook, a book of travels, a book of poems. Apply to each the questions above.

Theme LXXI. — *Write for your school paper a book notice of a novel, a book of essays, a book of travels, a biography, or a textbook.*

a. Remember to express significant facts, from which your readers may form their own opinions. Avoid emphasizing your personal likes or dislikes. Make comparisons only when you feel able to do so.

83. Oral Exposition. — Exposition is the form of discourse used most frequently in the class recitation. Demonstrations in mathematics and in science, explanations in language and in history, are chiefly expository in nature. In everyday life, too, much of our conversation consists in telling how to do something or how to get somewhere; or in expressing our opinions on books or persons or events. All such spoken discourse, in order to serve its purpose, should be clear and well organized in expression. Oral exposition, in order to be effective, must follow the three principles of all composition. By the exclusion of inconsequent and unrelated matter it should exemplify *unity;* by logical organization of thought and the discriminating use of connectives it should illustrate *coherence;* by the suppression of the unimportant and the massing of the significant in conspicuous positions it should show *emphasis.*

Oral Composition. — *Prepare to deliver an exposition on one of the subjects below. Illustrate by diagrams on the blackboard, if they will help you. With unity, coherence, and emphasis in mind, plan an outline.*

1. Some experiment in physics, in chemistry, or in biology.
2. How to make or do something.
3. A report of something you have read.
4. An explanation of some simple principle in mathematics, — as, the significance of the negative exponent, or of the fractional exponent.
5. Your opinion on some event or policy of public interest.
6. How young people may help to keep the streets clean.

7. How to typewrite.
8. The benefits of playgrounds or of school gardens.
9. Your opinion of some play, or book, or author.
10. The character and the achievement of Dickens.
11. General characteristics of the poetry of Wordsworth, Poe, Kipling, Stevenson.

Additional Themes. — *Write as many additional expository themes as time permits.*

Suggested subjects: —

1. Uses of the palm tree.
2. Qualities that make a leader in athletics, society, journalism.
3. How gossip hurts.
4. State of society depicted in the *Rape of the Lock*.
5. The difference between an incandescent and an arc light.
6. The influence of a good teacher.
7. Sources and uses of rubber.
8. Photographic lenses.
9. How I built a dog kennel, or a chicken coop.
10. Characteristic features of Macaulay's style.
11. The dramatic function of the witches in *Macbeth*.
12. Dr. Johnson as a conversationalist.
13. Coffee houses in the eighteenth century.
14. Comparison between the life of knights and ladies in the time of King Arthur or of Ivanhoe, and the life of people in the eighteenth century.
15. Use of prose in Shakespeare's dramas.
16. Comparison between the subject and the style of any *Sir Roger de Coverley* paper and the subject matter and style of any *Essay of Elia*.

17. The charm of *Cranford*.
18. "For a cap and bells our lives we pay."
19. Contrast in *Ivanhoe* between the life of the Saxons and that of the Normans.

SUMMARY

1. Exposition is that form of discourse which has for its purpose explanation. (Section 49.)
2. Exposition may be of any length, — words, sentences, paragraphs, whole compositions, volumes. (Section 51.)
3. Exposition must be clear. Therefore it must have —
   a. Exactness. (Section 53.)
   b. Unity. (Section 58.)
   c. Coherence. (Section 59.)
   d. Emphasis. (Section 60.)
4. Diagrams are valuable aids to exposition. (Section 57.)
5. A term may be explained by means of a definition.
   a. By synonyms or by simpler words. (Section 62.)
   b. By a logical definition. (Section 63.)
6. A proposition may be explained by means of a paragraph developed by use of —
   a. Repetition. (Section 70.)
   b. Examples. (Section 71.)
   c. Details. (Section 72.)
   d. Comparison or contrast. (Section 73.)
      (1) Obverse statements. (Section 74.)
   e. Cause and effect. (Section 75.)
7. Attention must be given to division.
   a. Classification. (Section 64.)
   b. Division. (Section 66.)
8. An outline will assist in securing unity, coherence, and emphasis. (Section 67.)
9. Summaries of Expositions. (Section 78.)

10. Exposition may take the form of —
    a. General description. (Section 76.)
    b. General narration. (Section 77.)
11. Special forms of exposition.
    a. Business letters. (Section 54.)
    b. Directions and reports. (Section 55.)
    c. Telegrams. (Section 56.)
    d. The editorial. (Section 80.)
    e. The news item. (Section 81.)
    f. The book review. (Section 82.)
12. Oral exposition. (Section 83.)

V. ARGUMENT

84. Argument Defined. — Argument is that form of discourse which has for its purpose the causing of another to believe a proposition to be true or false. By exposition we make clear the meaning of a proposition; by argument we prove its truth. If a person does not understand what we mean, we explain; if, after he does understand, he does not believe, we argue. As the purpose of argument is to convince some one, it is important that the writer have the *audience* constantly in mind.

Careful distinction should be made between that which is proved and that which is merely asserted. *Mere assertion* is not proof. It is easy to assert that football should be abolished, but it is difficult, without strong reasons, to convince an audience of high school boys of the truth of the proposition.

A whole theme written for the purpose of proving a proposition is called an argument. The term *argument* is used also to apply to each of the facts, principles, illustrations, and examples that are advanced in proof of the proposition.

Each of the other forms of discourse may be used either as a part or as the whole of an argument. An exposition may be used in argument merely to make clear the meaning of a term in a proposition or it may be used for the entire argument. The explanation of how a particular heating system works may be a sufficient argument to secure its installation in a new school building. Description and narration also may become argument when they are used to prove the truth or the falsity of a proposition. An argument in favor

of regulating the construction of billboards might be made by describing some of the monstrosities now permitted. The story of a crippled boy and his cure through the services of a school nurse might serve as an effective argument in favor of providing nurses in schools.

85. The Proposition. — The first step in the construction of an argument is the choice and the phrasing of the proposition to be proved. Though we may *explain* the meaning of single terms, such as "elective studies" or "civil service," we cannot argue about them. In order to *argue*, we must have a proposition either expressed or implied; such as, "High school pupils should be allowed to choose their own studies," or "Civil service should be established in the postal service." Even in the case of such topics as "territorial expansion" or "restricted immigration," which seem to be subjects of argument, there are really implied propositions; as, "The United States should acquire control of territory outside of its present boundaries," or, "It should be the policy of our government to restrict immigration."

The essential requirement of a proposition is that it shall be debatable; that is, it must be neither obviously true nor obviously false, but it must be a proposition that can be proved to be approximately true or approximately false. A statement that is obviously true, as, "Temperance is a virtue," is not debatable. A question that is a mere matter of personal taste, as, "Dickens is a more interesting writer than Scott," is not a suitable subject for argument, since it cannot be proved either approximately true or approximately false.

86. Stating the Proposition. — The proposition must be stated as clearly and concisely as possible. Any ambiguity

in the meaning of terms or of the proposition as a whole should be avoided. Since many terms have two or more possible meanings, the proposition itself, or an accompanying explanation, should make clear to the reader just which of these meanings the writer has in mind.

The proposition must contain only one central idea, and must definitely express the limits of the question to be argued. On first thought we may believe the proposition that pupils should be allowed to choose their own studies. But is this proposition true of pupils in elementary schools, as well as in high schools? Or is it true only of the upper classes in high schools, or only of college students? Before beginning to argue, we must state a proposition that exactly expresses our own belief on the subject.

The subject about which we argue is usually stated as a declarative sentence; as, "School luncheons should be served free." In debate it generally takes the form of a resolution; as, "Resolved: That school luncheons should be served free." In written argument, when the writer does not wish to announce his position at the beginning, the proposition may be expressed as a question; as, "Should school luncheons be served free?" Although it is usual to express the question affirmatively, the negative form may be used; as, "Resolved: That it is not right to take animal life for sport." The proposition may not be stated at the beginning of the argument, but it must be clearly formulated at least in the mind of the writer before he begins to argue.

EXERCISES

A. Use the following terms in propositions: —

1. Immigration.
2. Elevated railways.
3. American history.
4. Military training.
5. Single session.
6. Athletics.

B. Restate the following propositions in such a way that the meaning of each shall be definite: —

1. Athletics should be abolished. (Should all athletic exercises be abolished?)
2. Latin is better than algebra. (Better for what purpose? Better for whom?)
3. Training in domestic arts and sciences should be provided for high school pupils. (What is meant by arts and sciences? Should they be taught to all high school pupils?)
4. Punctuality is more important than efficiency.
5. The commercial course is better than the classical course.
6. A city should control the transportation facilities within its limits.

C. Which of the following subjects are suitable for argument? Can any of them be improved by restating them?

1. Excessive newspaper reading is unprofitable.
2. This school should organize a literary society.
3. Was Pope a poet of high rank?
4. Will flying machines ever come into general use?
5. A doctor's life is harder than a farmer's.
6. Literature exercises a great moral influence.
7. Domestic science should be prescribed for all girls in high schools.

87. Proposition of Fact and Proposition of Theory. — Some propositions state facts and others state theories. Every argument aims to prove either a fact or a theory. The first would attempt to show the actual or the probable truth of a specific proposition; as, "Sheridan never made the ride from Winchester," "Homer was born at Chios." The second would try to establish the probable truth of a general theory; as, "A college education is a profitable investment," "Light is caused by ether waves."

88. Essential Characteristics of Argument. — An argument usually follows a definite plan that includes (*a*) an introduction, (*b*) a body of proof, and (*c*) a conclusion. The introduction states and, if necessary, explains the proposition; the body of proof presents the arguments; and the conclusion summarizes the proof. In a short argument a summary is unnecessary.

Since argument, in order to convince the reader, must be both clear and forceful, it must possess *unity*, *coherence*, and *emphasis*.

89. The Introduction. — In addition to stating the proposition, the introduction should (*a*) furnish all necessary explanation of its meaning and (*b*) define the issues.

a. Explanation. — If the terms used in the proposition have more than one meaning, the introduction should explain the sense in which the writer intends to use them. Many heated discussions would be avoided if the contestants would consider first whether both have the same understanding of the meaning of the terms used.

b. The Issues. — The points upon which the proof of the truth or the falsity of a proposition depends are called issues. Many arguments are futile because the opponents do not have clearly in mind the exact points on which they disagree. Consequently, there is no definite clash of opinion. The introduction must make clear what the issues are, but should not attempt to prove them. Notice the plain statement of issues in the selection below, taken from the opening speech of Stephen A. Douglas in the famous Lincoln-Douglas debates:—

I take great pleasure in saying that I have known, personally and intimately, for about a quarter of a century, the worthy gentleman who has been nominated for my place, and I will say that I regard him as a kind, amiable, and intelligent gentleman, a good

citizen and an honorable opponent; and whatever issue I may have with him will be of principle and not involving personalities. Mr. Lincoln made a speech before that Republican convention which unanimously nominated him for the Senate, — a speech evidently well prepared and carefully written, — in which he states the basis upon which he proposes to carry on the campaign during this summer. In it he lays down two distinct propositions which I shall notice, and upon which I shall take a direct and bold issue with him. . . . Mr. Lincoln asserts, as a fundamental principle of this government, that there must be uniformity in the local laws and domestic institutions of each and all of the States of the Union. . . . Now, my friends, I must say to you frankly, that I take bold, unqualified issue with him upon that principle. I assert that it is neither desirable nor possible that there should be uniformity in the local institutions and domestic regulations of the different States of this Union.

The other proposition discussed by Mr. Lincoln in his speech consists in a crusade against the Supreme Court of the United States on account of the Dred Scott Decision. On this question, also, I desire to say to you unequivocally, that I take direct and distinct issue with him. . . . Thus, you see, my fellow citizens, that the issues between Mr. Lincoln and myself as respective candidates for the United States Senate, as made up, are direct, unequivocal, and irreconcilable. — Stephen A. Douglas.

Propositions that the writer is willing to admit to be true may be eliminated from the discussion by being stated in the introduction. Thus the argument may be directed at once to the main issues. In the selection below, the writer discusses the question, "Will the opening of the Panama Canal injure the railroads of the United States?" Notice how his admissions limit the discussion to one main issue; namely, that even for the roads that will lose traffic the result is not necessarily an unmixed evil: —

We can start with the proposition that to the extent that the canal will bring business to the railroads, it will help them; and to the extent that it takes business away from the railroads, it will injure them. We can also assume that the canal will immediately bring

some added good to a railroad reaching the Gulf of Mexico and will take some business from all the railroads that carry through freight from the Mississippi to the Pacific. In the case of the railroads which the canal will add business to, it will be an unmixed blessing, but in case of the railroads that the canal will take business from, I think it will not necessarily be an unmixed evil for the following reasons. — *Boston Herald*.

90. The Brief. — The outline of an argument is called a brief. A brief differs from an ordinary outline in being composed of complete sentences instead of mere topics.

A brief aids in securing unity, coherence, and emphasis, without which qualities an argument would fail to be clear and convincing. The brief helps to secure unity by enabling us to determine the main issues and to exclude that which is trivial, irrelevant, or untrue. It gives us an opportunity to organize our argument coherently. It enables us to place the important parts of our theme in the emphatic positions.

91. Rules for Making a Brief. — The rules commonly followed in the making of a brief are here given in condensed form.

A brief should be divided into three parts, — *introduction*, *proof*, and *conclusion*. It should contain nothing but complete statements; each statement should be marked by a single symbol that clearly indicates its relation to other statements. (Section 67.)

The introduction should contain enough explanation to insure an intelligent interpretation of the question; it should set forth clearly the main issues; it should state points admitted to be true; it should include no proof. (Section 89.)

In the proof each main heading should correspond to one of the main issues set forth in the introduction; each main

statement should be followed by the word *for*, with the reasons set below as sub-topics.

The conclusion of a formal argument should be merely a summary of the main parts of the argument, followed by an affirmation or denial of the proposition just as it stands at the head of the brief.

Notice the following briefs: —

I. Introduction

1. The proposition: *Term examinations should be abolished.*
2. Explanation: Term examinations are those conducted at the end of a school term for the purpose of determining the term mark of the pupil.
3. Issues: The affirmative will prove its case by establishing the following issues: —
   A. There is no necessity for such examinations.
   B. Examinations are not a fair test of the pupils' ability.
   C. The evils arising from examinations more than offset any advantage that may be derived from them.

II. Proof (Affirmative)

A. There is no necessity for such examinations, *for*
   a. The teacher knows the pupil's standing from his daily recitations.
   b. Monthly reviews or tests may be substituted if desirable.

B. Examinations are not a fair test of a pupil's ability, *for*
   a. A pupil may know his subject as a whole and yet not be able to answer one or two of the questions given him.
   b. A pupil who has done poor work during the term may cram for an examination and pass very creditably.
   c. Pupils are likely to be tired out at the end of the term and often are not able to do themselves justice.

C. The evils arising from examinations more than offset any advantages that may be derived from them, *for*
   a. The best pupils are likely to work hardest, and to overtax their strength.
   b. Pupils often aim to pass rather than to know their subject.
   c. A temptation to cheat is placed before them.

III. Conclusion

1. Summary: We have proved that term examinations are unnecessary, that they are not fair tests of the pupil's ability, and that the evils they cause do not compensate for the benefits derived from them; therefore, term examinations should be abolished.

If the writer should choose to defend the negative of the above proposition, the brief might be as follows: —

I. Introduction

1. The proposition: *Term examinations should not be abolished.*
2. Explanation: Term examinations are those conducted at the end of a school term for the purpose of determining the term mark of the pupil.
3. Issues: The negative will prove its case by establishing the following issues: —
   A. Examinations are indispensable to school work.
   B. As a rule they are fair tests of a pupil's ability.
   C. They furnish valuable training.

II. Proof

A. Examinations are indispensable to school work, *for*
   a. In no other way can teachers find out so well what pupils know about the subjects taught, especially in large classes.
   b. They are an incentive to pupils who are inclined to let their work lag.

B. As a rule they are fair tests of a pupil's ability, *for*
   a. Pupils who prepare the daily recitations well are almost sure to pass a good examination.
   b. Pupils who cram are likely to write a hurried, faulty examination.
   c. It seldom happens that many in a class are too worn out to take a term examination.

C. They furnish valuable training, *for*
   a. They prepare the pupils for later examinations, such as
      (1) College entrance examinations.
      (2) Examinations at college.
      (3) Civil service examinations.
      (4) Examinations for teachers' certificates.
   b. They give helpful practice in quickness of thought and accuracy of statement.

III. Conclusion

1. Summary: We have proved that term examinations are indispensable, that they are fair tests of a pupil's ability, and that they furnish a valuable training; therefore, term examinations should not be abolished.

EXERCISES

A. Write briefs for one or more of the following propositions (affirmative or negative):—

1. High school studies should be made elective in the last two years of the course.
2. The government should own and control the railroads of our country.
3. The old building on the corner of —— Street ought to be removed.
4. Latin should not be made a compulsory study.
5. Two sessions are preferable to one in a high school.
6. Women should be allowed to vote.

B. Present in the form of a brief one of the following, or a section of some other argument indicated by your teacher:—

1. Burke's argument, in his *Speech on Conciliation*, on one of the following subjects:—
   a. The temper and character of the colonists.
   b. The nature and circumstances of the colonies.
   c. The failure of coercion.
2. Washington's argument in his *Farewell Address* on
   a. Unity of government.
   b. Dangers that menace our union.

Theme LXXII. — *Write the argument for one of the propositions in Exercise A above.*

a. Does your brief state the issues?

b. Does your argument establish the truth of the issues and thereby prove the proposition?

92. The Body of Proof. — The second part of an argument is the body of proof. *Proof* is a term used to designate everything that serves to convince the reader that the proposition is true or false. It includes all facts, statements, opinions, and propositions presented in support of the conclusion, and also the process of reasoning by which the truth or the falsity of the conclusion is established from the material presented.

In preparing to write an argument we must give careful attention to both of these points. First, we must determine exactly what we ourselves know about the subject and supplement this knowledge by securing through reading or conversation as much additional material as possible. Second, and more important, we must *think* carefully about this material and determine exactly what we ourselves believe and why we believe it. The remaining task is to determine just how much of the material we have collected should be used and just what arrangement of this material will be most effective in convincing our readers. The body of proof, therefore, consists of (*a*) the evidence presented and (*b*) the process of reasoning about it. We shall first consider the process of reasoning and later (Section 102) the collection of evidence.

Special Theme. — *At the end of your study of argument it will be desirable for you to write at least one long argument, into which you shall put much research and thought, and your best work in composition. Choose a subject that appeals to you. If possible, find a classmate who will take the opposite side of the question. Confer with him, and agree upon an interpretation of the proposition, so that your main issues may clash squarely. Converse, read, and think much upon your subject. Then begin the preparation of a brief in accordance with the suggestions given in Section* 91.

93. Processes of Reasoning. — There are two general processes of reasoning, — *inductive reasoning* and *deductive reasoning*. The science that tests our processes of reasoning in order to determine whether they are good or bad, that is, whether they do or do not arrive at true conclusions, is called *logic*. A man who by a process of reasoning arrives at correct conclusions is, therefore, called a logical thinker.

94. Inductive Reasoning. — Inductive reasoning is the process of drawing general conclusions from particular cases. A brief consideration of the reasons why we believe many propositions will show that our beliefs have been established by the process of inductive reasoning.

Are the following propositions true or false? Why do you believe or refuse to believe each?

1. Maple trees shed their leaves in the fall.
2. Kettles are made of iron.
3. Raccoons sleep in the daytime.
4. The sun will rise to-morrow.
5. Examinations are not fair tests of a pupil's knowledge.
6. Boys stand higher in algebra than girls do.

It is at once evident that we believe such propositions, because we have known of many examples. If we reject any of the propositions, it is because we know of exceptions (we have seen kettles not made of iron), or because we do not know of instances (we may never have seen a raccoon, and so do not know what he does in the daytime). The greater the number of cases that have occurred without presenting an exception, the stronger is our belief in the truth of the proposition (we expect the sun to rise because it has never failed to rise).

A general theory is established by the method of inductive reasoning by showing: —

(*a*) That there are many facts, circumstances, or specific instances that tend to prove the proposition.

(*b*) That these facts are true and pertinent.

(*c*) That there are no facts that prove the truth of the contrary proposition.

First, we discover, by investigation or experiment, that a certain fact is true in one particular instance; then we examine a large number of individual cases and find the same fact to be true in each case; finally we assume that the fact is true of all like cases, and thus establish a general law.

Our belief may be based on the absence of facts proving the contrary, as well as upon the presence of facts proving the proposition. If A has never told an untruth, this fact is an argument in favor of his truthfulness on the present occasion. Often the strongest evidence that we can offer in favor of a proposition is the absence of any fact that would support the contrary conclusion.

The point of the whole matter is that from the observation of a large number of cases, we may establish the *probable* truth of a proposition. Though we realize that our inductions are often imperfect, the general truths thus established will be found to underlie every process of reasoning, and will be either directly or indirectly the basis upon which we build up all argument.

We may then redefine inductive reasoning as the process of establishing from many individual cases the *probable* truth of a general proposition.

EXERCISES

Notice in the following selections that the truth of the conclusion is shown by means of particular examples: —

1. It is curious enough that *we always remember people by their worst points*, and still more curious that *we always suppose that we ourselves are remembered by our best*. I once knew a hunchback who had a well-shaped hand, and was continually showing it. He never

believed that anybody noticed his hump, but lived and died in the conviction that the whole town spoke of him no otherwise than as the man with the beautiful hand, whereas, in fact, they only looked at his hump, and never so much as noticed whether he had a hand at all. This young lady, so pretty and so clever, is simply the girl who had that awkward history with So-and-so; that man, who has some of the very greatest qualities, is nothing more than the one who behaved so badly on such an occasion. It is a terrible thing to think that we are all always at watch one upon the other, to catch the false step in order that we may have the grateful satisfaction of holding our neighbor for one who cannot walk straight. No regard is paid to the better qualities and acts, however numerous; all the attention is fixed upon the worst, however slight. If St. Peter were alive, he would be known as the man who denied his Master; St. Paul would be the man who stoned Stephen; and St. Thomas would never be mentioned in any decent society without allusions to that unfortunate request for further evidence. Probably this may be the reason why we all have so much greater a contempt for and distrust of each other than would be warranted by a correct balance between the good and the evil that are in each.

— Thomas Gibson Bowles: *Flotsam and Jetsam.*

2. In the first place, 227 withered leaves of various kinds, mostly of English plants, were pulled out of worm burrows in several places. Of these, 181 had been drawn into the burrows by or near their tips, so that the footstalk projected nearly upright from the mouth of the burrow; 20 had been drawn in by their bases, and in this case the tips projected from the burrows; and 26 had been seized near the middle, so that these had been drawn in transversely and were much crumpled. Therefore 80 per cent (always using the nearest whole number) had been drawn in by the tip, 9 per cent by the base or footstalk, and 11 per cent transversely or by the middle. This alone is almost sufficient to show that *chance does not determine the manner in which leaves are dragged into the burrows.* — Darwin: *Formation of Vegetable Mold through the Action of Earthworms.*

95. Errors of Induction. — A conclusion arrived at by induction may be worthless if it is based upon too few cases. If we conclude that something is always true because it happened to be true in the few cases that have come under our

observation, we may find that a broader experience shows that the hastily made generalization will not hold. Some people are led to lose faith in all humanity because one or two of their acquaintances have shown themselves unworthy of trust.

No valid conclusion can be reached if the supposed facts on which such a conclusion is based are either untrue, or irrelevant. If we lose confidence in a friend because of a statement that he has done something of which we disapprove, we are greatly chagrined to learn later that the alleged action did not take place. A generalization seemingly established by one set of facts will fail if equally undisputed facts can be cited to prove the contrary. Before a scientist can announce with confidence the establishment of a general principle, he must test with care all known facts in the field under discussion. Only in this way can he make sure that no facts exist that will overthrow his conclusion, and thus avoid the error of hasty generalization.

Theme LXXIII. — *Write a paragraph proving by means of particular instances the truth or the falsity of one of the following statements:*

1. Tramps ought not to be fed.
2. Dogs are intelligent.
3. Women make good story-writers.
4. Milton was a great scholar.
5. Physics is a study of great practical value.
6. Shylock was mistreated.
7. This is an age of opportunities for young men.

a. Do the instances given prove the proposition?

EXERCISE

If any proposition that you expect to use in your special theme, page 209, is established by inductive reasoning, make note from time to time of particular instances that support this proposition.

96. Deductive Reasoning. — When once a general principle has been established, we may demonstrate the truth of a specific proposition by showing that the general principle applies to it. We see a gold ring and say, "This ring is valuable," because we believe the general proposition, "All articles made of gold are valuable." The process that applies a general proposition to a specific instance is called *deductive reasoning*. We may then define deductive reasoning as that process by which we establish the truth of a specific proposition by showing that a general proposition applies to it.

97. The Syllogism. — If we express in full the process of reasoning that leads us to believe the proposition cited above, "This ring is valuable," it is: —

Major premise:	All articles made of gold are valuable.
Minor premise:	This ring is made of gold.
Conclusion:	Therefore this ring is valuable.

Such a series of statements is called a *syllogism*, and is an example of the form in which deductive argument is completely expressed. A syllogism consists of three complete statements, — the *major premise*, the *minor premise*, and the *conclusion*. The logical relation of these three statements is such that if the premises are true, the conclusion follows as a deduction.

A syllogism contains three terms and only three terms, — the *major term*, the *middle term*, and the *minor term*. The use of the words major and minor as applied to terms should not be confused with the use of the same words as applied to premises. The major term is the one used as the predicate of the conclusion; the minor term is the one used as the subject of the conclusion; and the middle term is the one with which the two others are separately compared and by means of which they are brought together in the conclusion. In the

standard form of syllogism, the three terms are used as subjects and predicates as indicated below: —

	Subject		*Predicate*
Major Premise:	MIDDLE TERM		MAJOR TERM
	All articles made of gold	are	valuable
Minor Premise:	MINOR TERM		MIDDLE TERM
	This ring	is	made of gold
Conclusion:	MINOR TERM		MAJOR TERM
Therefore	this ring	is	valuable

Every term is used twice in the syllogism. The major term is used in the major premise and in the conclusion. The minor term is used in the minor premise and in the conclusion. The middle term is used in the major premise and in the minor premise, but not in the conclusion.

In syllogisms of the type shown above, the major premise states a general principle or universal truth; the minor premise presents a particular case under the application of this general principle; and the conclusion states the inference. In such a syllogism, the major term includes the middle term, and the middle term includes the minor term; for example, *valuable articles* includes *articles made of gold* and *articles made of gold* includes *this ring*.

EXERCISES

In the following syllogisms, select the major, minor, and middle terms, and arrange them in the standard form: —

1. (*a*) All men should learn to swim.
   (*b*) Mr. Brown is a man.
   (*c*) Mr. Brown should learn to swim.
2. (*a*) All that Lincoln said is true.
   (*b*) This remark was made by Lincoln.
   (*c*) This remark is true.
3. (*a*) All pupils capable of doing advanced work should be promoted.
   (*b*) Mary White can do advanced work.
   (*c*) Mary White should be promoted.

4. (*a*) Only good men should be candidates for office.
(*b*) John Black is not a good man.
(*c*) John Black should not be candidate for mayor.

B. From the following terms construct syllogisms: —

Major Term	Minor Term	Middle Term
fallible	John Hale	all men
good debaters	Andrew Smith	all good thinkers
sell soda	Brown's store	drug stores

98. Errors of Deduction. — The deductive method of reasoning, if properly used, is effective. Much care needs to be taken, however, not to allow apparently valid syllogisms to lead to false conclusions.

1. Both premises must be true. No valid conclusion can be drawn if either premise is false.

2. The major premise must state a universal truth. As the major premise in the following syllogism does not state a truth applicable to all heavenly bodies, the conclusion is not true.

Major premise:	Heavenly bodies are either fixed stars or planets.
Minor premise:	This comet is a heavenly body.
Conclusion:	Therefore this comet is either a fixed star or a planet.

3. The minor premise must state a particular truth to which the universal principle of the major premise is applicable. As there is doubt that income taxes belong to the class of taxes that cannot be collected, the conclusion in the following syllogism is not necessarily true.

Major premise:	Taxes that cannot be collected should not be levied.
Minor premise:	Income taxes cannot be collected.
Conclusion:	Therefore income taxes should not be levied.

4. The conclusion must be the logical inference from the premises. In the syllogism below, the conclusion, though true, is not established by the premises. The error is frequently less obvious.

Major premise: River valleys are fertile.
Minor premise: Illinois is located in a river valley.
Conclusion: Therefore Illinois is a leading state in the production of wheat.

5. A syllogism must contain three terms, and only three terms. These must be used as subjects and predicates, as indicated in the standard form on page 215. Observe that in the following syllogism the middle term *birds* is not used as the subject of the major premise.

Major premise: All hawks are birds.
Minor premise: This chicken is a bird.
Conclusion: Therefore this chicken is a hawk.

6. The terms must be used with the same meaning throughout the syllogism, or the conclusion will be valueless. Though a person may believe the major premise of the syllogism below, he may reject the conclusion, because the meaning of the term *domestic art*, as he understands it in the major premise, is not the meaning of this term in the minor premise.

Major premise: Domestic art should be taught to schoolgirls.
Minor premise: Scrubbing the floor is a form of domestic art.
Conclusion: Therefore schoolgirls should be taught to scrub the floor.

EXERCISES

Show whether the fault in each of the following conclusions is due to false premises or to incorrect reasoning:—

1. The government should pay for the education of its people.

Travel is a form of education.
Therefore the government should pay the traveling expenses of the people.

2. All horses are useful.
This animal is useful.
Therefore this animal is a horse.
3. All fish can swim.
Charles can swim.
Therefore Charles is a fish.
4. All dogs bark.
This animal barks.
Therefore this animal is a dog.
5. The study of chemistry is very useful.
The study of history is not the study of chemistry.
Therefore the study of history is not useful.
6. All high school graduates are accurate.
James Gray is a high school graduate.
Therefore James Gray is accurate.
7. Good men obey the laws.
Sailors break the laws.
Therefore sailors are not good men.
8. Innocent persons should not be punished.
This man is not to be punished.
Therefore this man is innocent.
9. All vices are reprehensible.
Ambition is a vice.
Therefore ambition is reprehensible.
10. Men who act according to their conscience do right.
This anarchist followed his conscience.
Therefore he did right.
11. Three and five are odd numbers.
Eight is the sum of three and five.
Therefore eight is an odd number.

12. All men are rational.
John is a man.
Therefore John is a scholar.

Theme LXXIV. — *Write a paragraph to prove the truth or the falsity of one of the following propositions:* —

1. The government should establish a parcels post.
2. Training for citizenship should receive greater attention in the public schools.
3. The members of the school board should be appointed by the mayor of the city.
4. In the estimation of future ages —— will be considered the greatest President since Lincoln.
5. Historic landmarks should be preserved.
6. Good penmanship is of great practical value.
7. Exactness in small matters is of great importance.
8. Milton's poems show him to have been a Puritan.
9. Luxury will lead to the ruin of a nation.
10. Discipline is good for the development of character.

a. State your premises. Have you shown that they are true?

b. Have you made an error of deduction?

99. The Enthymeme. — A shortened syllogism, that is, a syllogism with one premise omitted, is called an *enthymeme.* In actual discourse our thought ordinarily turns at once to the conclusion in connection with but one premise. We make thousands of statements that we believe to be true because we believe some unexpressed general principle. If we should say of a dog, "Fido will die sometime," no sensible person would doubt the truth of the statement. If asked to prove it, we should say, "Because he is a dog and all dogs die sometime." Thus by stating the two omitted premises, we apply to a specific proposition, "Fido will die," the

general one, "All dogs die," a proposition about which there is no doubt.

In the enthymeme, "Henry is a coward; he dare not run away from school," the suppressed premise, "All persons who dare not run away from school are cowards," is not true, and therefore the conclusion is not true. It is well to test the validity of our own argument and that of our opponent by seeking for and stating the suppressed premise, for the complete statement may show that the syllogism contains some of the errors discussed in Section 98.

EXERCISES

A. Supply the missing premise for each of the following and complete the syllogism: —

1. John will succeed because he has a college education.
2. Henry is happy because he has plenty of money.
3. These biscuits will make me ill because they are heavy.
4. This dog must be angry because he is growling.
5. This fish can swim.
6. It will hurt to have my tooth filled.

B. Supply the reasons and complete the syllogism for each of the following: —

1. This book should not be read.
2. This greyhound can run rapidly.
3. The leaves have fallen from the trees.
4. That boy ought to be punished.
5. It is too early to go nutting.
6. You ought not to vote for this man for mayor.

100. Negative and Converse. — We seldom state our thought in complete syllogistic form, but go directly from one premise to the conclusion. The suppressed premise is assumed. For example, we see a sailboat moving and state the conclusion, "The wind is blowing," without stating either of

the implied premises; namely, "Sailboats move only when the wind blows" and "This sailboat is moving." In this case we do not consciously recognize the major premise, and though we perceive the fact of the minor premise, we do not state it.

Two propositions may be combined in four ways, as follows: —

Direct:	The boat is moving; therefore the wind is blowing.
Negative:	The boat is not moving; therefore the wind is not blowing.
Converse:	The wind is blowing; therefore the boat is moving.
Negative-Converse:	The wind is not blowing; therefore the boat is not moving.

If the direct statement is true, the negative-converse also will be true, but the negative and the converse are not necessarily true, for example: —

Direct:	It is a fish; therefore it can swim (true).
Negative:	It is not a fish; therefore it cannot swim (untrue).
Converse:	It can swim; therefore it is a fish (untrue).
Negative-Converse:	It cannot swim; therefore it is not a fish (true).

A single proposition may be stated negatively or conversely. The negative of a true universal affirmative proposition is also true. For example, if it is true that "All men are honest," then it is true that "No men are dishonest." The converse of a true proposition may not be true. For example, it is true that "All oaks are trees," but it is not true that "All trees are oaks." The terms *trees* and *oaks* are not equivalent. If the terms used as subject and predicate of the original proposition are equivalent, the converse will be true; for example: —

Direct:	All equilateral triangles are equiangular.
Converse:	All equiangular triangles are equilateral

Theme LXXV. — *Write a theme to prove the truth or the falsity of one of the following propositions:* —

1. Labor-saving machinery is of permanent advantage to mankind.
2. New Orleans will some day be a greater shipping port than New York.
3. Poetry has a greater influence on the morals of a nation than prose.
4. Boycotting should never be employed.
5. Ireland should have Home Rule.
6. The President of the United States should be elected by the direct vote of the people.
7. Tennis is good exercise.
8. Manual training should be included in every high school course.

a. Consider your argument with reference to the suppressed premises.

EXERCISE

If any proposition that you expect to use in your special theme, page 209, is established by deductive reasoning, examine carefully the syllogisms in order to avoid possible errors.

101. Relation between Inductive and Deductive Reasoning. — Deductive reasoning is shorter and seems more convincing than inductive reasoning, for, if the premises are true and the reasoning is correct, the conclusions are inevitable. Each conclusion carries with it, however, the weakness of the premises on which it is based, and as these premises are general principles that have been themselves established by inductive reasoning, the conclusions of deductive reasoning can be no more sure than those of inductive reasoning. Each may prove rather that the proposition is probably true than that it is surely true, though in many cases this probability becomes almost a certainty.

102. Evidence. — True and pertinent material that helps to establish the truth of a proposition is called *evidence*. The evidence presented may be the facts of our own experience, the statements of witnesses as to facts, the opinions of those considered as experts in the subject, inferences based upon these facts or opinions, and general propositions, the truth of which is assumed or proved.

Although a single statement may be true and pertinent, it is seldom sufficient for proof. As a rule, several such statements are needed. If when trying to convince a friend that one automobile is superior to another, we can give only one reason for its superiority, we shall fail no doubt in our attempt. If we can give several reasons, we may succeed in convincing him. We must not forget, however, that numbers alone do not convince. One good reason is more convincing than several weak ones. Two or three good reasons, clearly and definitely stated, have much more weight than a large number of less important ones. A single false statement as to facts, or false reasoning in any part of the argument, will do more to disprove the conclusion than several good reasons can do to prove it.

As the proof of our proposition is built upon our evidence, we must carefully test the soundness of this evidence and choose that which has greatest strength.

EXERCISES

A. Prepare to prove orally any two of the following: —

1. Prove to a timid person that there is no more danger in riding in an automobile than there is in riding in a carriage drawn by horses. Use but one argument, but make it as strong as possible.
2. Give two good reasons why the superstition concerning Friday is absurd.

3. What is the strongest reason why you wish to graduate from a high school? Why you wish to go into business after leaving the high school? Why you wish to attend college?
4. Name two or three arguments in favor of woman suffrage. Name two or three arguments in opposition to woman suffrage.

B. Name all the points that you can in favor of the following propositions. Select the argument that you consider the most important in each case.

1. Athletics in a high school ought to be under the management of the faculty.
2. Athletics should be under the management of the pupils themselves.

C. Collect evidence to be used in your special theme, page 209.

Theme LXXVI. — *Write two or three of the strongest arguments in favor of one of the subjects in the exercises above.*

a. Consider the premises, especially those which are not expressed.

b. Is your argument deductive or inductive?

103. Direct and Indirect Evidence. — Evidence may be direct or indirect. If a man states that he saw a boy steal a bag of apples from the orchard across the way, his evidence is direct. If, instead, he states that he saw the boy with an empty bag and later with a full one, the evidence is indirect. Direct evidence has more weight than indirect, but often the latter is nearly equal to the former and is sufficient to convince us. The weight that we give to a person's testimony depends upon his ability to observe and to report accurately what he has experienced, and upon his desire to tell the truth.

Notice in the selection below what facts, instances, and circumstances are advanced in support of the proposition. If they are true, are they pertinent to the proposition?

Certain species of these army ants which inhabit tropical America, Mr. Belt considered to be the most intelligent of all the insects of that part of the world. On one occasion he noticed a wide column of them trying to pass along a nearly perpendicular slope of crumbling earth, on which they found great difficulty in obtaining a foothold. A number succeeded in retaining their positions, and further strengthened them by laying hold of their neighbors. They then remained in this position, and allowed the column to march securely and easily over their bodies. On another occasion a column was crossing a stream of water by a very narrow branch of a tree, which only permitted them to go in single file. The ants widened the bridge by a number clinging to the sides and to each other, and this allowed the column to pass over three or four deep. These ants, having no permanent nests, carry their larvæ and pupæ with them when marching. The prey they capture is cut up and carried to the rear of the army to be distributed as food.

— Robert Brown: *Science for All.*

Theme LXXVII. — *Present all the evidence you can, either to prove or to disprove one of the following propositions:* —

Select some question of local interest; as, —

1. The last fire in our town was of incendiary origin.
2. The football team from —— indulged in "slugging" in the last game.
3. Our heating system is inadequate.
4. Our school should support an orchestra.

If you prefer, choose one of the following subjects: —

1. The Stuart kings were arbitrary rulers.
2. The climate of our country is changing.
3. Gutenberg did not invent the printing press.
4. The American Indians have been unjustly treated by the whites.
5. Nations have their periods of rise and decay.

6. Hamlet was insane.

a. Are the facts you use unquestioned?

b. Are they pertinent?

c. Do you know of facts that would tend to show that your proposition is not true?

104. Appeal to General Theories. — Often, without conscious reasoning, we base our belief of some new proposition on an established belief in a more general theory. These established beliefs are the results of experience or of training, and determine, as it were, our mental point of view. As beliefs formed in our earlier years are especially permanent, they are likely to determine to a large extent the course of our thinking during our entire lifetime.

Many discussions arise every day because we do not all believe the same general theories and therefore have different mental points of view. One person may believe that political economy should be taught in high schools because he believes that one function of the high school is to train its pupils for citizenship, and that this study furnishes such training. Another person may oppose the teaching of this subject because he believes that pupils of high school age are not sufficiently mature in judgment to discuss its principles intelligently, and that the study of these principles at that age does not furnish desirable training for citizenship. It is evident that an argument between these two concerning the teaching of political economy in any particular school should consist of a discussion of the conflicting general theories that each believes to be true.

Since so many of our beliefs are either consciously or unconsciously based on general theories we must, in arguing, consider what are the general theories of those whom we wish to convince. A successful argument in deductive form must be based upon principles and theories that the audience

believes. *A general proposition that we believe to be true has no value as evidence until we have convinced the audience that it is true.*

105. Appeal to Authority. — The testimony of witnesses as to facts that they have experienced may be valuable either as direct or as indirect evidence. Similarly, we may accept as evidence the opinions of persons who have had opportunity to know pertinent facts and are known to be capable of reasoning fairly and correctly about these facts. We are likely to accept as true the statements of experts who are recognized as authorities in certain subjects. The opinion of such experts is therefore an effective argument. Such an appeal to the opinion of an authority is in effect the same as quoting a general proposition and must be subjected to the same test. The mere assertion of an authority that a proposition is true has no more weight than our own assertion unless the audience recognizes in the one quoted an unprejudiced man who has had opportunity to determine the truth. On the other hand, a proposition may be discredited by showing that it has not been indorsed by any expert or authority on the subject. The citation of an authority must be direct and definite. Mere hearsay evidence and vague, general references are valueless. It does not carry conviction to say, "Statistics prove," or "Prominent men assert."

106. Appeals to Maxims and Proverbs. — Since maxims and proverbs are brief statements of principles generally believed, the use of them in an argument is in effect the presentation of a general theory in a form that appeals to the mind of the hearer and causes him to believe our proposition. If a boy associates with bad company, we may offer the maxim, "Birds of a feather flock together," in proof that he, too, is probably bad.

107. Argument by Inference. — In a general sense all argument is by inference. From the facts presented, the authority quoted, or the propositions proved, the audience infers that a proposition is true. In a more restricted sense the expression *argument by inference* refers to the introduction of any piece of evidence into an argument, not because it applies directly to the proposition we wish to prove, but because by inference it suggests a general theory that does so apply. We recognize a difference in the strength of a conclusion that has been proved and one that is merely inferred when we say, "You only infer that the man is dishonest; it has not been proved."

An argument implies that there are two sides to a question. Which side we take depends on what may be called our mental point of view. Therefore any fact, allusion, maxim, comparison, or other statement that suggests to us a general theory in which we believe may cause us to look at the question in a different light or from a different point of view and thus affect our decision. Though we may not be conscious of it, the suggestion of this general theory may influence us even more than its explicit statement would. Notice how brief is the argument in the following selection from Macaulay. What general truth is to be inferred?

> Many politicians of our time are in the habit of laying it down as a self-evident proposition, that no people ought to be free till they are fit to use their freedom. The maxim is worthy of the fool in the old story, who resolved not to go into the water till he had learned to swim. If men are to wait for liberty till they become wise and good in slavery, they may indeed wait forever.
>
> — MACAULAY: *Milton.*

108. Summary. — The authorities we quote, the maxims we state, the facts we adduce become valuable as evidence because they appeal to general theories already believed by the reader. Success in argument demands, therefore, that

we consider carefully what general theories probably exist in the minds of our audience, and that we present our argument in a way that appeals to those theories. If the general theories of the audience are, from our point of view, false, we must establish first the truth of the principles that we believe.

EXERCISE

To what general theories will you appeal in your special theme? Make note from time to time of authorities to cite and maxims to state.

109. Unity in Argument. — In order to secure unity in argument, we must make a careful selection of the evidence that we are to present. Our reasons must be sufficient but not too many, and each bit of evidence must be true and pertinent. The trivial, the irrelevant, and the untrue must be rigorously excluded. Even that which we believe to be true becomes of value only when we can prove to the audience that it is true.

110. Coherence in Argument. — An argument attempts to lead the reader to a definite conclusion. By presenting to him facts and principles that he believes to be true, it attempts to convince him of the truth of the new proposition. If the reader, however, does not believe any one of the preliminary facts or propositions, he is not likely to believe the conclusion. It is highly important, therefore, that we arrange our proofs in such a way that the line of thought shall be unbroken. Moreover, an abundance of valuable evidence may fail to convince if it is not arranged in a coherent order. Although each case may differ too much from every other to admit of the application of any general rule, yet the consideration in the following paragraphs of some general principles of arrangement will be of assistance.

111. Possibility, Probability, and Actuality. — Arguments may be directed to proving possibility, probability, or actuality. The belief that an event actually occurred, implies both possibility and probability. Therefore, if we wish a person to believe in the actual occurrence of an event, we must first be sure that he does not question the possibility of its occurrence, and then we must show him that it probably did take place. After we have shown that an event is possible and that it is also extremely probable, we must add proof to show that it actually occurred. Care must be taken not to assume that proof of extreme probability is proof of actuality.

A mother finding some damage done to one of the pictures on the wall could not justly accuse her young son unless by the presence of a chair or a stepladder it had been possible for him to reach the picture. This possibility, reënforced by a knowledge of his tendency to mischief, and by the fact that he was in the house at the time the damage was done, would lead to the belief that he was probably guilty. Proof that he was actually responsible for the damage would still be lacking, since it might later be discovered that the damage had been done accidentally by one of the servants.

Possibility, probability, and actuality merge into one another so gradually that no sharply defined distinctions can be observed. It is impossible to say that one argument establishes the possibility, another the probability, and a third the actuality of an event; but any proof of actuality must include arguments showing both possibility and probability. A person accused of murder attempts to prove his innocence by furnishing an *alibi*; that is, he attempts to show that he was at some other place at the time the murder was committed and therefore cannot possibly be guilty. Such an alibi, established by reliable witnesses, is positive proof of innocence, no matter how strong the evidence pointing to probable guilt may be.

112. Argument from Cause. — Our belief in a proposition often depends upon our belief in some other proposition that may be accepted as a cause. We may state that the ice is probably safe for skating because the temperature has been below freezing for a week. The conclusion will not be convincing, however, if there is doubt as to the existence or the efficacy of the cause or if there is possibility of an opposing force that might counteract the effect.

Though an argument from cause may be of itself conclusive proof of actuality, for the most part such arguments merely establish the possibility or probability of the proposition and so render it ready for proof. In our arrangement of material, we therefore place arguments from cause first.

Arguments from cause often occur as double statements, one premise being omitted. For example, "The pond is frozen over because the temperature has fallen," or "The temperature has fallen, therefore the pond is frozen over."

The truth of one proposition is often conditioned upon the truth of another, as, "If the temperature has fallen, the pond is frozen over." The truth of the conclusion is established by proving the truth of the conditional statement.

An argument in favor of a course of action may attempt to show that the proposed action will cause desirable effects to follow. Notice the following selection: —

The war, then, must go on. We must fight it through. And if the war must go on, why put off longer the Declaration of Independence? That measure will strengthen us. It will give us character abroad. The nations will then treat with us; which they never can do while we acknowledge ourselves subjects, in arms against our sovereign. Nay, I maintain that England herself will sooner treat for peace for us on the footing of independence, than consent, by repealing her acts, to acknowledge that her whole conduct towards us has been a course of injustice and oppression. Her pride will be less wounded by submitting to that course of things which now predestinates our independence, than by yielding the points in con-

troversy to her rebellious subjects. The former she would regard as the result of fortune; the latter she would feel as her own deep disgrace. Why then, why then, sir, do we not as soon as possible change this from a civil to a national war? And since we must fight it through, why not put ourselves in a state to enjoy all the benefits of victory, if we gain the victory? — DANIEL WEBSTER: *Discourse on the Lives and Services of Adams and Jefferson.*

113. Argument from Sign. — An effect is so closely associated with its cause that the existence of an effect is a sign of the existence of a cause; hence an argument based on this principle is called an *argument from sign*. Reasoning from sign is very common in our daily life. The wild geese flying south indicate the approach of cold weather. A man's hat found beside a rifled safe may convict the man of the crime.

If the effect observed is always associated with the same cause the argument is conclusive. If we observe that the river has frozen over during the night, we have no doubt that the freezing has been caused by a falling of the temperature.

If two or three possible causes exist, our argument becomes conclusive only by considering them all and by showing that all but one did not produce the observed effect. If the principal of a school knows that one of three boys broke a window light, he may be able to prove which one did it by finding out the two who are innocent. If there are many possible causes, the method of elimination becomes too tedious and must be abandoned. It would be difficult to prove which of the many possible causes actualiy operated to produce lameness in a horse though the attendant circumstances might point to some one cause more than to others.

Under arguments from sign should be included also those in which we pass directly from one effect to another that arises from the same cause; as, "I hear the windmill turning; it will be a good day to sail"; or, "These beans are

thrifty; therefore if I plant potatoes here, I shall get a good crop." In these sentences instead of mentioning the wind and the fertile soil, we pass directly from one effect to another.

Arguments from sign include, also, *arguments from attendant circumstances*. If we have observed that two events have happened near together in time, we accept the occurrence of one as a sign that the other will follow. When we hear the factory whistle blow in the evening, we conclude that in a few minutes the workmen will pass our window on their way home. Such a conclusion is based upon a belief established by an inductive process. The degree of probability that it gives depends upon the number of times that it has been observed to act without failure.

In using an argument from sign, we must be careful not to confuse the relation of cause and effect with that of contiguity in time or place. We must not state that one thing is the cause of another simply because it happened at the same time or near the same place. If we use an attendant circumstance, we must be sure that it adds something to the probability.

Notice the argument from effect or sign in the following selection: —

There is no doubt that coal is of vegetable origin. Except by the accumulation of vegetable matter, no way is known by which such beds of carbon could be brought into existence. Furthermore, the coal and its associated shales contain abundant remains of plants, sometimes even recognizable tree-trunks, in the form of coal, and microscopic study has revealed the fact that the coal itself, even the hardest anthracite, is often but a mass of altered, though still recognizable, vegetable tissues. Concerning the exact manner in which the beds of vegetable matter accumulated, and concerning the conditions under which it was converted into the various sorts of coal, there is some difference of opinion.

— Chamberlain and Salisbury: *Geology*.

114. Argument from Example. — An argument from example attempts to establish the truth of a proposition by means of one or more examples. The complete inductive proof of a proposition requires many examples. Often, however, one example seems sufficient to cause belief. We may believe that all giraffes have long necks, even though we have seen but one, because, by many examples of other animals, we have learned that a single specimen will fairly represent all other specimens of the same class. On the other hand, if this one giraffe should possess one brown eye and one white eye, we should not expect all other giraffes to have such eyes, for our observation of many hundreds of animals teaches us that the eyes of an animal are usually alike in color.

If in the case of objects of the physical world, essential and invariable qualities are considered, they may be asserted to be qualities of each member of the class. Such arguments from an individual to all the members of the class are convincing. They thus rank with arguments from sign as effective in proving the certainty of a proposition.

In the case of human actions, on the other hand, examples are seldom conclusive. We cannot say that all men will act dishonestly under given circumstances because one man has so acted. The attempt is often made to persuade men to take a proposed course of action by calling to mind a similar condition that previously existed. In order to make the argument effective, the two cases must be alike in all essential respects. In this case argument from example is similar to argument from analogy.

Notice in the selection below how Burke attempts to influence action towards America by citing what has been done in Wales: —

> Now, if the doctrines of policy contained in these preambles, and the force of these examples in the acts of Parliament, avail anything, what can be said against applying them with regard to America?

Are not the people of America as much Englishmen as the Welsh? The preamble of the Act of Henry the Eighth says the Welsh speak a language no way resembling that of his Majesty's English subjects. Are the Americans not as numerous? If we may trust the learned and accurate Judge Barrington's account of North Wales, and take that as a standard to measure the rest, there is no comparison. The people cannot amount to above 200,000 — not a tenth part of the number in the colonies. Is America in rebellion? Wales was hardly ever free from it. Have you attempted to govern America by penal statutes? You made fifteen for Wales. "But your legislative authority is perfect with regard to America!" Was it less perfect in Wales, Chester, and Durham? "But America is virtually represented!" What! does the electric force of virtual representation more easily pass over the Atlantic than pervades Wales, which lies in your neighborhood? or than Chester and Durham, surrounded by abundance of representation that is actual and palpable? But, Sir, your ancestors thought this sort of virtual representation, however ample, to be totally insufficient for the freedom of the inhabitants of territories that are so near and comparatively so inconsiderable. How then can I think it sufficient for those which are infinitely greater and infinitely more remote?

EDMUND BURKE: *Speech on Conciliation.*

115. Argument from Analogy. — Reasoning from analogy depends upon the recognition of similarity in regard to some particulars, followed by the inference that the similarity extends to other particulars. It is closely related to argument by inference. (Section 107.) As soon as it was known that the atmospheric conditions of the planet Mars are similar to those of the earth, it was argued by analogy that Mars must also be inhabited. Analogy is very much relied upon in practical life. The price of stock in a mine that is being developed will increase if the shaft reaches the same rock formation that was found to overlie valuable ore in an adjacent mine, because investors argue by analogy that valuable ore will be found in the new mine.

An analogy is seldom conclusive and, though it is often effective in argument, it must not be taken as proof of fact.

If a chemist should discover some new characteristic of one gas, he would by analogy reason that similar gases also possessed the newly discovered characteristic, but only by actually testing the other gases could he prove that his conclusions were correct.

We readily observe likenesses, and when attempting to establish a proposition, we easily overlook differences. In order to determine the strength of an argument from analogy, attention should be given to the differences existing between the two propositions considered. It is not necessarily conclusive that an uncivilized race can govern itself well under a democratic form of government because a highly civilized race has succeeded in so doing. Such a conclusion fails to give consideration to the differences between the two races.

We must guard against using false analogies, and especially against allowing ourselves to be convinced by them. Analogies from the physical world are often used, but are usually valueless in proving propositions in regard to the spiritual and intellectual world. To say that "still waters run deep" does not prove that a silent man is thinking important thoughts.

Even when the resemblance is so slight as to render analogy impossible, it may serve to produce a metaphor that often has the effect of argument. It is often easier to capture the fancy with an apt or striking figure of speech than to convince the judgment by sound reasoning.

EXERCISES

A. Notice the use of analogy in the selections below: —

1. Cæsar had his Brutus, Charles I his Cromwell, and George III may profit by their example. — Patrick Henry.

2. There is only one cure for the evils which newly acquired freedom produces; and that cure is freedom. When a prisoner first leaves his cell he cannot bear the light of day; he is unable to dis-

criminate colors, or recognize faces. But the remedy is, not to remand him into his dungeon, but to accustom him to the rays of the sun. The blaze of truth and liberty may at first dazzle and bewilder nations which have become blind in the house of bondage. But, let them gaze on, and they will soon be able to bear it. In a few years men learn to reason. The extreme violence of opinions subsides. Hostile theories correct each other. The scattered elements of truth cease to contend and begin to coalesce, and at length a system of justice and order is educed out of the chaos.

— MACAULAY: *Milton.*

B. What arguments from cause, arguments from sign, arguments from example and arguments from analogy can you use in your special theme, p. 209?

116. Emphasis in Argument. — Emphasis by proportion is highly important in argument. The relative value of the various items in our proof must be kept in mind in order that the most effective may receive a due *proportion* of attention.

Emphasis by *position* is given by placing last the strongest argument, that is, the one that finally convinces the audience; and by giving the first place to that which is most likely to attract and hold the attention of the audience.

117. Summary of Arrangement. — In order to establish belief, we must present our arguments in an orderly and convincing way. The best order will usually be to show first possibility, then probability, and finally actuality.

Another principle of arrangement is that inductive argument will usually precede deductive argument. We naturally proceed by induction to establish general truths, which we later apply in deductive reasoning. If our audience already believes these general theories, the inductive part may be omitted.

Both of these principles of arrangement should be considered with reference to a third, namely, *climax*. Climax

means the orderly progression of an argument to the point where it convinces the reader. The argument which finally convinces him is the strongest, and naturally this should be at the end. The other arguments should be so arranged as to lead directly up to the last and most convincing one.

In the arrangement of arguments attention should also be given to coherence. One proof may be so related to another that the presentation of one naturally suggests the other. Sometimes, for the sake of climax, the coherent order must be abandoned. Often, however, the climax is made more effective by following the order that gives the greatest coherence.

Theme LXXVIII. — *Prove or disprove one of the following propositions:* —

1. The presidential term should be extended.
2. Bookkeeping is of greater practical value than any other high school study.
3. All buildings in cities should be restricted to three stories in height.
4. No pupil should carry more than four studies.
5. This school should have a debating society.
6. The study of Latin is of great disciplinary value.
7. The best way to preserve peace is to be prepared for war.
8. The great increase of magazine publications is detrimental to literature.
9. Modern illustrative methods have not contributed largely to real literature.
10. The city boy should attend a college in a small town.

a. Have you proved possibility, probability, or actuality?

b. Have you used arguments from cause, sign, or example?

c. Consider the analogies you have used, if any.

d. Have you arranged your proofs in such an order that the most convincing one comes last?

EXERCISE

Consider the brief for your special theme. Can it be arranged in a way to improve the unity, coherence, and emphasis of your theme?

118. Fallacies. — In its most general sense a fallacy is any mental confusion whatever, whether it be an error in the process of reasoning or a false conclusion. There are many forms of fallacious arguments, a few of which are considered here.

1. *Hasty generalization.* — A common error of inductive reasoning is that of establishing conclusions from too few cases, or from alleged facts that are not true. (Section 95.)

2. *Nonparallel example.* — An argument by example is fallacious if the example cited is not parallel in all essential respects to the case under consideration. (Section 114.)

3. *False analogy.* — An analogy is likely to be false if differences are not considered as well as likenesses, or if the alleged facts on which the analogy is based are not true. False analogies are especially likely to be made in attempts to establish a spiritual or moral truth by means of an analogy based on the material world. (Section 115.)

4. *False causal relation.* — This fallacy occurs when the alleged cause of a given result is not the real cause, or when the alleged effect has not resulted from the cause named. The fact that one thing occurs before another is often the only basis for asserting that one is the cause of the other. For example, prevalent business conditions are sometimes said to be the result of the rule of a certain party. Such fallacies may be exposed by showing that other causes may have produced the same effect or that the alleged cause cannot have produced the effect. (Sections 112, 113.)

5. *False Syllogism.* — Fallacies likely to arise in deductive reasoning have been discussed in Section 98. The fallacy

may often be disclosed by stating the argument in complete syllogistic form.

6. *False Converse Proposition.* — The fallacy of assuming that the converse of a true proposition is also true is common. The converse of the proposition, "All robins are birds," is not true. It may be made true by limiting the subject; as, "Some birds are robins." (Section 100.)

7. *Ignoring the Question.* — Through ignorance or by intention, proof is sometimes directed to the upholding of a proposition that does not bear directly upon the question. If in discussion of the question, "Prohibition is more conducive to temperance than high license," most of the argument describes the evils of intemperance, the point at issue is ignored. This fallacy occurs in many forms; as, when an attempt is made to substitute appeals to passion or prejudice for valid arguments; when the "ground is shifted" by a change of meaning of terms during the discussion; when it is assumed that what has never occurred cannot occur; or when only two courses of action are assumed as possible, although a third course exists.

8. *Begging the Question.* — This fallacy occurs when the truth or the falsity of the point at issue is assumed. We cannot prove that Shakespeare lived, by saying that we have seen his birthplace. A man who argues that a murderer should be executed cannot assume as true the proposition that all murderers should be executed. The fallacy of begging the question often takes the form of "reasoning in a circle"; that is, we assume the truth of a premise from which we deduce a conclusion and this conclusion is then used to prove the premise with which we started.

EXERCISES

Do any fallacies occur in the following statements? If so, show them to be fallacies and classify them.

1. Because Charles I was virtuous in private character, his public policy is not to be condemned.
2. Success in business among college men is due largely to their college training.
3. Certain marked coins are found in a man's pocket; therefore the man is guilty of theft.
4. All Americans should be democratic, and therefore should vote the Democratic ticket.
5. Because reciprocal trade relations between Canada and the United States would be beneficial to the United States as a whole, they would be beneficial to Massachusetts.
6. "I am in blood
   Steep'd in so far that, should I wade no more,
   Returning were as tedious as go o'er."
7. Such a sunset as is depicted in Turner's "Slave Ship" could never have been, for I have never seen one like it.
8. "I am not denying that women are foolish. God Almighty made them to match the men."
9. If you want to get your money's worth, trade at Young's.
10. "Still waters run deep."
11. The inhuman practice of vivisection is unjustifiable.
12. I shall like *Dombey and Son* because I enjoyed *The Tale of Two Cities.*
13. Many worthy men that I know use tobacco and live to a good age; therefore there is no reason why I should not use it.
14. Because Franklin and Lincoln did not go to college, men who do not go are more likely to succeed.
15. We can see through glass because it is transparent.

119. Methods of Refutation. — *Refutation* is proof that weakens or destroys opposing proof. In planning an argument we must decide just what issues of our opponent must

be overthrown in order to establish our own proposition and by what methods this may best be accomplished.

Proof may be overthrown either by questioning the alleged facts on which our opponent's argument is based, or by detecting flaws in his process of reasoning. The following directions are useful in refuting an argument:—

1. Show that the facts presented in support of a generalization do not exist, that they are insufficient in number, that they are not characteristic, or that other facts proving the contrary exist. (Sections 94, 95.)

2. Show that one or both of the premises have not been proved to be true. (Section 98, 1.)

3. Show that the major premise does not state a universal truth. (Section 98, 2.)

4. Show that the minor premise does not state a truth to which the major premise applies. (Section 98, 3.)

5. Show that the conclusion is not the logical inference from the premises. (Section 98, 4.)

6. Show that the examples cited are insufficient in number or not in all essential respects similar to the case under consideration. (Section 114.)

7. Show that the analogies drawn have ignored differences that affect the conclusion. (Section 115.)

8. Show that the alleged cause does not exist, that it is insufficient or that counteracting causes exist. (Section 112.)

9. Show that the alleged effect may have arisen from other causes. (Section 113.)

10. Show that your opponent has ignored the question, begged the question, or reasoned in a circle. (Section 118.)

11. Show that the opinions quoted from authority are prejudiced, or are offset by opposite opinions from equally eminent authorities. (Section 105.)

A useful method often employed in refutation is the *reductio ad absurdum*. This consists in showing the absurdity

of an argument by carrying it to its logical conclusion. If it is argued that a nine-year course in the elementary schools is better than an eight-year course because the graduates will know more than the graduates from the shorter course, it can be shown that a ten-year, an eleven-year, or a twelve-year course would be still better.

To show that an opponent has deliberately used a fact that he knew to be false, or urged a conclusion that he knew to be false destroys to a large degree the effect of facts that are true and conclusions that are correct. In preparing our arguments, therefore, we must consider carefully what can be offered in refutation so that we may exclude every doubtful fact, every unsupported opinion, and every false conclusion.

120. Amount of Refutation. — To overthrow an opponent's argument it is not necessary to refute all that he has said, but only a sufficient number of essential points. It is important to show the effect of the refutation upon the argument. It is not enough to overthrow a premise; it must be shown that the loss of this premise invalidates the conclusion. Care must be taken not to be sidetracked from the main issues. Often minor items are inserted for the purpose of confusing the issue and wasting the time of an opponent in needless refutation. In refutation, as in constructive argument, it is necessary to get directly at the main point and stick to it.

121. Place of Refutation. — The place in an argument at which refutation may be most effectively introduced depends upon the special conditions of the case. If the audience is hostile to the proposition we are trying to establish, it is well to begin with gentle refutation and proceed gradually to stronger, after the manner of Antony in his famous

oration over the body of Cæsar. Often it is desirable to overthrow objections as they arise in connection with points in positive proof that we are trying to establish. This method becomes necessary in oral debate whenever the objections raised are so strong that it would be a confession of weakness to ignore them. Refutation, however, is never as strong as positive proof, and, except in unusual cases, should not occupy the important positions at the beginning and the end. When there are no exceptional conditions, it is a common practice to place the refutation near the close of the argument, reserving the end for the strongest proof.

Notice the refutation in the following selection: —

In no respect is the difference of opinion as to the methods of fishing so pronounced and disturbing among anglers as the diverse ones of fishing "up" and "down" stream.

"Fishing up stream" has many advocates who assert that as trout always lie with their heads up current, they are less likely to see the fisherman or the glint of his rod when the casts are made; that the discomfort and fatigue accompanying wading against strong rapids is amply repaid by the increased scores secured; that the flies deftly thrown a foot or two above the head of a feeding trout float more lifelike down the current than those drawn against it by the line, when they are apt to exhibit a muscular power which in the live insect would be exaggerated and unnatural.

On the other hand, the "down stream" fisherman is equally assertive as to the value of his method. He feels the charm of gurgling waters around his limbs, a down current that aids rather than retards or fatigues him in each successive step of enjoyment in his pastime; as he casts his fifty or more feet of line adown the stream, he is assured that he is beyond the ken of the most keen-sighted and wary trout; that his artificial bugs, under the tension of the current seaming it from right to left, reach every square inch of the "swim," as English rodsters term a likely water, and coming naturally down stream, just the direction from whence a hungry trout is awaiting it, are much more likely to be taken, than those thrown against the current, with, doubtless, a foot or more of the leader drooping and bagging before the nose of a trout, with a dead bug, soaked and bedraggled, following slowly behind.

By wading "down stream" its advocates do not mean splashing and lifting the feet above the surface, sending the water hither and yon on to the banks, into the pools, with the soil of silt or mud or fine gravel from the bottom, polluting the stream many yards ahead, and causing every fish to scurry to the shelter of a hole in the bank or under a shelving rock. They intend that the rodster shall enter the water quietly, and, after a few preliminary casts to get the water gear in good working order to proceed down stream by sliding rather than lifting his feet from the bottom, noiselessly and cautiously approaching the most likely pools or eddies behind the rocks in midstream, or still stretches close to the banks, where the quiet reaches broaden down stream, where nine chances in ten, on a good trout water, one or more fish will be seen lazily rising and feeding.

Again, the down-stream angler contends that when a fish is fastened on a hook, taking the lure in a current, that he is more likely to be well hooked, hence more certain of capture when the line is tense, than when rising to a floating bug at the end of a looping line and leader. Certainly it is very difficult when casting against the current to keep the line sufficiently taut to strike quickly and effectively a rising trout, which as a rule ejects the artificial lure the instant he feels the gritty impact of the steel.

In fishing down stream, the advocate of the principle that the greater the surface commotion made by the flies used, the surer the rise and catch, has an advantage over his brother who always fishes "fine" and with flies that do not make a ripple. Drawing the artificial bugs across and slightly up stream over the mirrored bosom of a pool is apt to leave a wake behind them which may not inaptly be compared with the one created by a small stern-wheel steamer; an unnatural condition of things, but of such is a trout's make-up.

— W. C. Harris: *Fishing Up or Down Stream.*

Theme LXXIX. — *Persuade a friend to choose one of the following sports: —*

1. Canoeing or sailing.
2. Bicycling or automobiling.
3. Golf or polo.
4. Basket ball or tennis.
5. Football or baseball.

Theme LXXX. — *Choose one side of a proposition. Name the probable points on the other side and write out a refutation of them.*

Theme LXXXI. — *State a proposition and write the direct argument.*

Theme LXXXII. — *Exchange Theme LXXX for one written by a classmate and write the refutation of the arguments in the theme you receive.*

EXERCISE

Prepare the refutation for your special theme, page 209.

122. The Conclusion. — The third division necessary for the construction of an argument is the conclusion. Except in short informal discussion a conclusion is essential to an effective argument. The *conclusion* is a summary that presents in concise form the steps by which the truth of the proposition has been upheld. It should contain a restatement of the issues and the outcome. Since the end of a composition is the most emphatic position, the conclusion should present with all possible force the gist of the proof.

EXERCISES

A. Notice how concisely and convincingly Huxley sums up the direct and the collateral proof of the proposition that dry land now occupied by chalk was once at the bottom of the sea: —

When we consider that the remains of more than three thousand distinct species of aquatic animals have been discovered among the fossils of the chalk, that the great majority of them are of such forms as are now met with only in the sea, and that there is no reason to believe that any one of them inhabited fresh water — the collateral evidence that the chalk represents an ancient sea-bottom acquires as great force as the proof derived from the nature of the chalk it-

self. I think that you will now allow that I did not overstate my case when I asserted that we have as strong grounds for believing that all the vast area of dry land, at present occupied by the chalk, was once the bottom of the sea, as we have for any matter of history whatever; while there is no justification for any other belief.

— THOMAS HUXLEY: *Address on a Piece of Chalk.*

B. Read the concluding paragraph of Senator Hoar's speech on the *Philippine Question* (page 250). How does it differ from the conclusion in Huxley's speech? What element renders it dramatic?

Theme LXXXIII. *Make a brief and write a theme to prove one of the following propositions:* —

1. Immigration is detrimental to the United States.
2. The descriptions in *Ivanhoe* are vivid.
3. Argument is of great practical value.
4. The Mexican Indians were a civilized race when America was discovered.
5. The standing army of the United States should be increased.
6. All police officers should be controlled by the state and not by the city.

a. Does your conclusion summarize your argument.

123. Argument by a Combination of Methods. — Though the different methods of argument have been discussed separately, they will more often than not be used in various combinations. Since the purpose of the writer is to establish the truth of a proposition or to persuade some one to act in a desired way, he will choose whatever material best accomplishes his aim. He will use explanation, description, and narration; he will present advantages and disadvantages, argue inductively from specific instances, or deductively from general propositions, state cause and

effect, appeal to general theories, quote authorities or maxims, and give inferences, either separately or in any combination that emphasizes the truth of the proposition he is defending.

124. Persuasion. — That form of argument which tries to win over the mind to a course of action is termed *persuasion*. Argument aims to establish belief; persuasion aims to produce action. Pure argument by an appeal principally to the reason, endeavors simply to convince; while persuasion, by an appeal mainly to the feelings, endeavors further to move to action.

Argument and persuasion go hand in hand. Many purely argumentative themes have no persuasion in them, but persuasion, in order to be permanently effective, must be accompanied by a sufficient amount of argument to carry conviction. By an appeal to the emotions a man may be persuaded to act, but if he has not been convinced by an appeal to his reason that the action is right and expedient, he may cease to perform it as soon as the emotional feeling subsides. Effective persuasion that moves the will to action is, therefore, usually based upon an argument, expressed or implied, that establishes conviction.

125. Importance of Persuasion. — As persuasion deals with the practical affairs of life, it plays a large and important part in our experience. All questions of advantage, privilege, and duty are included in its sphere. Since such questions are so directly related to our business interests, to our happiness, and to our mode of conduct and action, we are constantly using persuasion and are constantly being influenced by it. Our own welfare depends to so great an extent upon the actions of others that our success in life is often measured by our ability to persuade others to act in accordance with our desires.

126. The Material of Persuasion. — As persuasion aims to produce action, it may make use of any of the forms of discourse that will fit that purpose. We may describe the beauty of the Adirondacks or narrate our experiences there in order to persuade a friend to accompany us on a camping trip. We may explain the workings of a new invention in order to persuade a capitalist to invest money in its manufacture. Or we may argue that there is a great opportunity for young men in New Orleans, hoping to persuade an acquaintance to move there. When thus used, description, narration, exposition, and argument may become persuasion; but their effectiveness depends upon their appeal to some fundamental belief or feeling in the person addressed. Our description and narration will not bring to the Adirondacks a man who cares nothing for scenery and who dislikes camp life. The explanation of our invention will not interest a capitalist unless he is seeking a profitable investment. Our argument will not induce a man to move to New Orleans if his prejudice against the South is greater than his desire for profit and position. In each case there must be an appeal to some belief or sentiment or desire of the person whom we seek to persuade.

127. Appeal to the Feelings. — Persuasion, therefore, in order to produce action, must appeal largely to the feelings. But all persons are not affected in the same way. One person may be moved by an appeal to his sense of justice, another by an appeal to his patriotism, and a third by an appeal to his pride or to his love of power. Success in persuasion depends upon a knowledge of what to appeal to in individual cases. Children may be enticed by candy, and older persons may be quite as readily influenced if we but choose the proper incentive. It is our duty to see that we are persuaded only by worthy impulses and that in persuad-

ing others we do not appeal to envy, jealousy, religious prejudices, race hatred, or lower motives.

EXERCISES

A. In the selections below what do the authors wish to have done? What forms of discourse are used? To what feelings do they appeal?

1. When I urge this measure of recalling the troops from Boston, I urge it on this pressing principle, that it is necessarily preparatory to the restoration of your peace and the establishment of your prosperity. It will then appear that you are disposed to treat amicably and equitably; and to consider, revise, and repeal, if it should be found necessary (as I affirm it will), those violent acts and declarations which have disseminated confusion throughout your empire. — Lord Chatham: *Address on Removing Troops from Boston.*

2. Had the *Republic* not been equipped with the Marconi system of wireless telegraphy, which enabled John Binns, her heroic wireless operator, to flash promptly the C. Q. D. signal of distress through the air in all directions, no help might have come to the ship. Let us bear that terrible possibility in mind.

As it was, the *Republic's* C. Q. D. wireless message flew to the Marconi wireless station ashore, and to ships passing within hundreds of miles, and quickly brought vessels to the rescue. Hence the passengers and crew were all saved by lifeboat transfer to the *Florida* and later to the *Baltic*, and a great disaster was averted.

The efficiency of wireless telegraphy, and its supreme importance, having been thus conspicuously displayed, as never before, it is obvious that all seagoing passenger ships should be equipped with it under a uniform system that all could read. Congress should promptly pass a bill for making this compulsory on all such ships leaving our ports, whatever their nationality.

— Henry Clews: *Address Before Merchants' Marine Congress.*

3. Mr. President, I know how imperfectly I have stated this argument. I know how feeble is a single voice amid this din and tempest, this delirium of empire. It may be that the battle for this day is lost. But I have an assured faith in the future. I have an assured faith in justice and the love of liberty of the American

people. The stars in their courses fight for freedom. The Ruler of the heavens is on that side. If the battle to-day go against it, I appeal to another day, not distant and sure to come. I appeal from the clapping of hands and the stamping of feet and the brawling and the shouting to the quiet chamber where the Fathers gathered in Philadelphia. I appeal from the spirit of trade to the spirit of liberty. I appeal from the Empire to the Republic. I appeal from the millionaire, and the boss, and the wire-puller, and the manager, to the statesman of the elder time, in whose eyes a guinea never glistened, who lived and died poor, and who left to his children and to his countrymen a good name, far better than riches. I appeal from the Present, bloated with material prosperity, drunk with the lust of empire, to another and a better age. I appeal from the Present to the Future and to the Past.

— Roswell G. Hoar: *Address on the Philippine Question.*

B. To what particular feeling or feelings would you appeal in each of the following?

1. Convince your parents that you should attend college.
2. Urge a friend to give up card playing.
3. Persuade your teachers not to give such long lessons.
4. Secure aid for an unfortunate family living in your community.
5. Induce the school board to build a good gymnasium.
6. Urge your country to act in behalf of some oppressed people.

Theme LXXXIV. — *Write a letter to a resident of your town, asking him to give something for some philanthropic purpose.*

a. Is your letter coherent?

b. Does it apply the principle of climax.

128. Argument with Persuasion. — When we are certain that our hearers are already convinced as to the truth of a proposition, persuasion may be used without argument. More frequently, however, both are used. Although argument naturally precedes persuasion, the two are usually so closely mingled as to be scarcely distinguishable. A good

example of the use of both forms is found in the speech of Antony over the dead body of Cæsar in Shakespeare's *Julius Cæsar*. Note the argument and the persuasion given in this speech. What three arguments does Antony advance to prove that Cæsar was not ambitious? Does he draw conclusions or leave that for his listeners to do? Where is there an appeal to their pity? To their curiosity? To their gratitude? What is the result of the various appeals?

In the selections below note the argument and the persuasion. Remember that persuasion begins with the effort to urge to action. Notice what feelings are appealed to in the persuasive parts of the speeches.

1. They tell us, Sir, that we are weak, unable to cope with so formidable an adversary. But, when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of the means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, Sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, Sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, Sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery. Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable — and let it come! I repeat it, Sir, let it come! — It is in vain, Sir, to extenuate the matter. Gentlemen may cry peace, peace — but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field. Why stand we here, idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace

so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death.

— PATRICK HENRY.

2. The pictures in the American newspapers of the starving reconcentrados are true. They can all be duplicated by the thousands. I never before saw, and please God, I may never again see, so deplorable a sight as the reconcentrados in the suburbs of Matanzas. I can never forget to my dying day the hopeless anguish in their despairing eyes. Huddled about their little bark huts, they raised no voice of appeal to us for alms as we went among them. . . . Men, women, and children stand silent, famishing with hunger. Their only appeal comes from their sad eyes, through which one looks as through an open window into their agonizing souls.

The government of Spain has not appropriated and will not appropriate one dollar to save these people. They are now being attended and nursed and administered to by the charity of the United States. Think of the spectacle! We are feeding the citizens of Spain; we are nursing their sick; we are saving such as can be saved, and yet there are those who still say it is right for us to send food, but we must keep hands off. I say that the time has come when muskets ought to go with the food. . . .

The time for action has, then, come. No greater reason for it can exist to-morrow than exists to-day. Every hour's delay only adds another chapter to the awful story of misery and death. Only one power can intervene, — the United States of America. Ours is the one great nation of the New World, the mother of American republics. She holds a position of trust and responsibility toward the peoples and the affairs of the whole Western Hemisphere.

Mr. President, there is only one action possible, if any is taken — that is, intervention for the independence of the island. But we cannot intervene and save Cuba without the exercise of force, and force means war; war means blood. The lowly Nazarene on the shores of Galilee preached the divine doctrine of love, "Peace on earth, good will toward men." Not peace on earth at the expense of liberty and humanity. Not good will toward men who despoil, enslave, degrade, and starve to death their fellow-men. I believe in the doctrine of Christ, I believe in the doctrine of peace; but, Mr. President, men must have liberty before there can come abiding peace.

Intervention means force. Force means war. War means blood. But it will be God's force. When has a battle for humanity and liberty ever been won except by force? What barricade of wrong, injustice, and oppression has ever been carried except by force? Force compelled the signature of unwilling royalty to the great Magna Charta; force put life into the Declaration of Independence and made effective the Emancipation Proclamation; force beat with naked hands upon the iron gateway of the Bastile and made reprisal in one awful hour for centuries of kingly crime; force waved the flag of revolution over Bunker Hill and marked the snows of Valley Forge with blood-stained feet; force held the broken line at Shiloh, climbed the flame-swept hill at Chattanooga, and stormed the clouds on Lookout Heights; force marched with Sherman to the sea, rode with Sheridan in the valley of Shenandoah, and gave Grant victory at Appomattox; force saved the Union, kept the stars in the flag, made "niggers" men.

Others may hesitate, others may procrastinate, others may plead for further diplomatic negotiations, which means delay; but for me, I am ready to act now, and for my action I am ready to answer to my conscience, my country, and my God.

—J. M. THURSTON: *Speech in United States Senate.*

EXERCISES

A. A young boy is trying to gain his father's permission to attend an evening entertainment with some other boys. Make a list of his appeals to his father's reason; to his father's feelings. Make a list of his father's objections. Is there any appeal to his son's feelings?

B. Suppose you are about to address the voters of your city on the question of granting saloon licenses. Make a list of appeals to their reason; to their feelings. Remember that appeals to the feelings are made more forcible by descriptive and narrative examples than by direct general appeals.

C. Urge your classmates to vote for some member of your class for president. What qualifications does a good class president have?

129. Effectiveness in Argument and Persuasion. — The fullest evidence or the most correct reasoning, if not forcefully presented, may fail to convince or to persuade. An argument is increased in effectiveness if it possesses certain qualities; such as, brevity, concreteness, humor. In spoken arguments, the method of delivery greatly affects the result.

1. *Brevity.* — The movement of the plot of a narrative must not be long delayed by inconsequential events; the characteristic details of a description must not be obscured by a multiplicity of minor details; the clearness of an exposition must not be confused by lengthy and minute explanations; and above all the progress in thought to the conclusion of an argument must not be hindered by great elaboration of the proofs. Too much evidence is likely to weary the audience. To quote too many authorities is worse than to quote too few. A forceful debater must seize upon the essential points, and state them concisely. Otherwise, his time will have expired before he has made any progress in his argument.

2. *Concreteness.* — A concrete statement is more convincing than a general one. The general statement, "A larger proportion of the population attend public schools in Boston than in St. Louis," will support the proposition that it is necessary to spend more money for school purposes in Boston than in St. Louis; but the more specific statement, "The population of Boston is slightly smaller than that of St. Louis, but Boston has over 100,000 pupils in its public schools while St. Louis has fewer than 80,000," is more effective.

Specific illustrations give concreteness to an argument. Paragraphs developed by means of specific illustrations are likely to be argumentative in the sense that they prove the truth of the topic statement by means of the examples given.

3. *Humor*, etc. — A brief story that hits the point, a flash of wit or humor, a maxim, a proverb, an epigram, an allusion or an apt figure of speech may be very effective in securing the attention of an audience and influencing opinion. Such items, however, are seldom real evidence, and of themselves alone cannot prevail with any thoughtful man against real proofs. Often, however, they give force and piquancy to what would otherwise be the losing side. This form of *argument by suggestion* may be compared with description by suggestion (Section 45). It is especially effective in persuasion.

Theme LXXXV. — *Write a short argument. Use one of the following suggestions:* —

1. A young boy is urging his father to permit him to attend an entertainment. Give his reasons as he would give them to his father.
2. Suppose the father refuses the request. Write the father's reasons.
3. Try to convince a companion to take the college preparatory course, when he enters high school, instead of the commercial course.

a. Are your reasons true and pertinent?

b. To what general theories have you appealed?

c. Consider the coherence of each paragraph.

Theme LXXXVI. — *Select one of the subjects concerning which you have written an argument; add persuasion to the argument.*

a. What part of your theme aims to convince and what part aims to persuade?

b. Does the introduction of persuasion affect the order of arrangement?

c. To what feelings have you appealed?

Theme LXXXVII. — *Select from the list on page* 251 *a subject that you have not yet used. Write a theme that makes appeal to both feeling and intellect.*

a. Are your facts true and pertinent?

b. Consider the arrangement.

Theme LXXXVIII. — *Write a letter to a friend who went to work instead of entering the high school. Urge him to come to the high school.*

a. What arguments have you made?

b. To what feelings have you appealed?

Theme LXXXIX. — *Use one of the following as a subject for a persuasive theme:* —

1. Induce your friends not to play ball on Memorial Day.
2. Ask permission to be excused from writing your next essay.
3. Persuade one of your friends to play golf.
4. Induce your friends not to wear birds on their hats.
5. Write an address to persuade young children not to be cruel to animals.
6. Persuade young people to help preserve the wild flowers.

a. What methods of securing effectiveness have you used?

130. Questions of Right and Questions of Expediency. — Arguments that aim to convince us of the wisdom of an action are very common. In our home life and in our social and religious life these questions are always arising. They may be classified into two kinds: (1) those which answer the question, "Is it right?" (2) those which answer the question, "Is it expedient?" Since opinions concerning what is right may differ, the question, "Is it morally right?" may admit of argument. In answering such a question honestly, all advantage or disadvantage to ourselves should be ignored. When once the question has been answered, our line of action should be clear.

An argument that aims to answer the question, "Is it expedient?" presupposes that there are at least two lines of action, each of which is right. It aims to prove that one course of action will bring greater advantages than any other. Many of the important decisions of our life, such as whether we shall enter college or business, involve such a comparison of advantages and disadvantages. We must distinguish carefully between advantages that are real and those which are only apparent, and must not give a present temporary advantage more weight than a more remote but more permanent benefit. A question of expediency should never be considered apart from the question of right. In determining either our own course of action or that which we attempt to persuade another to follow, we should be sure that the course we select is right, as well as expedient.

EXERCISES

A. Name five questions the right or wrong of which you have been called upon to decide.

B. Name five similar questions that are likely to arise in every one's experience.

C. Name five questions of right concerning which opinions very often differ.

D. Is an action that is right for one person ever wrong for another?

Theme XC. — *Write a theme in which you give the reasons for or against one of the following:* —

1. Two pupils should never study together.
2. The city should own the street car system.
3. Shylock's punishment was severe.
4. The initiative, the referendum, and the recall are desirable.
5. The regular party nominee should not always be supported.

EXERCISES

Give orally the reasons for or against the following: —

1. We should abolish class-day exercises.
2. The study of science is more beneficial than the study of language.
3. Foreign skilled laborers should be excluded from the United States.
4. Hypnotic entertainments should be prohibited.
5. The study of algebra should not be made compulsory in a high school.
6. *Uncle Tom's Cabin* should be excluded from all school libraries.
7. Physical training should be compulsory in public schools.
8. High school secret societies should be abolished.

Theme XCI.—*Write an argument of expediency. Use one of the subjects named in the preceding exercise.*

a. What advantages have you made most prominent?

b. To what feelings have you appealed?

Theme XCII. — *Complete your special theme, page 209. Apply to it the following tests: —*

a. Have you observed in your brief the rules laid down in Section 91?

b. Have you emphasized sufficiently the issues indispensable to your proof?

c. Are the facts at the foundation of your evidence well substantiated?

d. Is the authority you quote valid?

e. To what general theories have you appealed? May you assume that your audience believes these theories to be true, or must you prove them?

f. Is your reasoning correct? What methods of argument have you used? Does your argument contain any fallacies?

g. Are your arguments well arranged? Have you placed your strongest argument at the end, and a strong or novel or striking argument at the beginning of your proof?

h. Have you refuted adequately your opponent's issues?

i. Have you placed your refutation most effectively?

j. Have you used persuasion to move your audience to action?

k. Examine the entire chapter on argument in order to determine whether you have failed to follow any important principle.

131. Debate. — When spoken argument is formally conducted between two opposing sides on some definite question, under certain fixed rules, it is known as *debate*. Debating is a form of argument of great benefit to young persons. It furnishes excellent practice in accurate and rapid thinking, especially in discriminating between true and false arguments. The ability to think quickly and logically "on one's feet," to speak clearly and forcibly before an audience, to observe self-control and courtesy under trying conditions, while attempting to convince others of the truth of a proposition, is of untold value, not only in training for school and college, but for the larger field of good citizenship and public service.

132. The Subject of Debate. — The subject chosen for debate must be a live subject within the experience of the debaters; that is, it must be one on which the debaters have some background of knowledge, and in which the audience is interested.

The subject of debate may be stated in the form of a resolution, a declarative sentence, or a question; as, "Resolved: That the recess should be lengthened," or "The recess should be lengthened," or "Should the recess be lengthened?"

In any case, the affirmative must show why the recess should be lengthened, and the negative why it should not be lengthened.

In order to avoid misunderstanding, the opposing teams usually agree in advance upon the statement and the exact interpretation of the question. The question should be so clearly stated that no mere quibbling over the meaning of terms can take the place of real arguments. Any self-respecting debater will meet the question at issue fairly and squarely, preferring defeat to a victory won by juggling with the meanings of terms.

It is desirable, also, that the opposing teams agree in advance as to what pertinent general facts are admitted to be true by both sides and what matters shall be excluded from the discussion.

133. Forms of Address in Debate. — Certain conventional forms of address are used in debating. The presiding officer is called "Mr. Chairman." The speakers are never referred to by name, but as "my colleagues," "my colleague, the first speaker on the affirmative" (or negative), "my opponents," or "my opponent, the second speaker on the affirmative (or negative)."

134. Order of Speakers. — The order of speakers is as follows: —

1. First speaker on the affirmative.
2. First speaker on the negative.
3. Second speaker on the affirmative.
4. Second speaker on the negative.
5. Third speaker on the affirmative.
6. Third speaker on the negative.
7. Closing speech by first speaker on the negative.
8. Closing speech by first speaker on the affirmative.

The closing speeches must not contain new arguments. They may contain refutation, but should be mainly devoted to summarizing the arguments already presented.

135. Preparation for Debate. — The principles thus far presented for constructing written arguments apply to the preparation for oral debate. The question must be explained, the main issues determined and distinctly stated, the evidence collected, and the proofs arranged in the order that leads most irresistibly to the desired conclusion. The fact, however, that the argument is to be presented orally, by two or three persons instead of one, and that the opposition has an opportunity for immediate rejoinder, makes necessary some modifications. The brief of the entire oral debate should be as carefully prepared as for a written argument. The attack of opponents, however, may render necessary an entire change of plan. The preparation for a debate, therefore, involves very careful consideration of the probable contentions of the opposition and the necessary changes in one's own plan.

When the plan of discussion has been determined upon, the various points in it must be distributed among the members of the team. Each speaker should be especially prepared to present the phase of the question assigned to him, but he must also be familiar with the entire argument for his own side in order that he may show the relation of the points he makes to the whole plan. Likewise, he must have considered carefully what the opposition is likely to say and how the arguments may be refuted, because it may fall upon him to refute at once the argument of the opponent immediately preceding him.

It is evident, therefore, that the preparation for an oral debate involves careful consideration of every phase of *both* sides of the question. It involves, not only the collection of

material, but such thoughtful consideration of that material as to enable the speaker to use it in whatever way the exigencies of the debate may render necessary.

136. Speeches should not be Memorized. — A debater should not memorize his speech, for, if he does, he will not be able to answer readily the arguments of his opponents or reply to the attacks made on his own arguments. Writing the complete argument will aid in mastering the subject, but the debate itself should be made with only the brief in hand, or better still, in mind. The chief end to be aimed at is clear, forcible, extemporaneous speaking, addressed directly to the audience and delivered without the distraction of notes. Like all ends worth achieving, this can be accomplished only through hard study and unremitting practice. Its practical value, however, cannot be overestimated.

137. The Speakers. — The affirmative side has the privilege of opening the discussion through its first speaker; it has therefore the opportunity of directing the course of the debate. It generally happens that there is one method more advantageous to the affirmative side and another to the negative. If the first speaker improves his chance, he will compel the other side to meet his plan of attack. It becomes his duty, further, to present in the introduction all necessary explanation and to state how the main issues are to be divided among the members of his team. In addition to these duties he must present the proofs for the part of the constructive argument that has been assigned to him.

The duty of the first speaker on the negative side is to offset the influence of the previous speaker. If strong arguments for the affirmative side have been offered, he cannot afford to ignore them, but must refute them at once or state that they will be refuted later. If he interprets the question

differently, he must give strong reasons for his views. He will also outline the plan for the negative side, indicate how he and his colleagues intend to meet the main issues, and show what the affirmative side must yet do to prove its proposition. Also, he will endeavor to establish one or more of the points deemed essential to the final proof of the negative conclusion.

Each debater in turn must not only contribute his own constructive part of the argument, but must adapt it to what has gone before, summarize at the end of his speech what has previously been accomplished, and point forward to what is yet to be done. If he is the last speaker on his side, he should demonstrate plainly how the weight of proof is in favor of his own proposition. Each speaker must remember, moreover, that he should work not independently to exploit his own argument or skill, but in the way to support most effectively his team, and to establish the truth of the proposition that his side upholds. Team work is as essential in debating as in football. The great secret of success in debating is ability, by quick, logical thought, to adapt one's argument to the need of the moment. Each speaker must keep careful watch of the time, omit the less important issues, emphasize main issues, and save sufficient time at the end of his speech to strike the strongest blow.

138. Presumption and Burden of Proof. — An audience that believes one side of a question is said to have a *presumption* in favor of that side. The necessity of presenting proof sufficiently strong to overcome this presumption in favor of the opposite side is called *the burden of proof*. A Democrat arguing before a Republican audience in favor of the policies of the Democratic party has the burden of proof. A Republican replying before the same audience has the presumption in his favor.

The presumption is assumed to be in favor of existing institutions. In an argument for a change in government the burden of proof is, therefore, upon the one who seeks to establish a new government. In an argument to establish recesses in a school that has none the burden of proof is upon the persons advocating a change; the presumption is in favor of continuing things as they are.

When the audience is not distinctly favorable to either side, the burden of proof is assumed to be upon the affirmative. "He who affirms must prove." Since the judge and the jury in a law case are supposed to be absolutely unbiased, the burden of proof upon the accuser is much more important than elsewhere. A man is assumed to be innocent until he has been proved guilty. A defendant may be acquitted, without making defense, if the complainant fails to establish his case beyond a reasonable doubt.

Outside of the law courts, however, it is not safe to rely too much upon the presumption. If the arguments are equal, the presumption may indeed be the deciding factor. It is, however, the business of the advocate of the affirmative to present arguments sufficiently strong to overcome the presumption, and he is likely to do so unless the opposition presents equally strong arguments.

139. Refutation. — Refutation or rebuttal is an especially important feature of oral debating. It is not a matter for the inspiration of the moment, but must be prepared for beforehand. Each debater must consider what his opponent is likely to say and plan how best to refute it. Likewise, he must consider his own argument and put it in the form most difficult of refutation by his opponent.

The time of refutation will vary with circumstances. If the argument of an opponent is strong and seems to have secured the sympathy of the audience, it must be refuted at

once. Often it is sufficient to say that the refutation will follow later. When we are sure of the strength of our own constructive argument, it may be safe to omit refutation and to attempt to overcome the effect of the opponent's argument by superior strength of our own.

Care should be taken not to consume valuable time in refuting the unimportant lest we be led away from the main issues by trivial ones that our opponents may have inserted for that very purpose. A few strong blows are more effective than many weak and scattering ones.

The last speaker on each side will do well to summarize the refutation, to complete it by refuting, if necessary, what the preceding speaker has said, and to close his argument with a summary of the constructive arguments that his team has offered.

The methods of refutation have been discussed in Section 119. This Section should be again carefully considered.

140. Condensed Debate. — In everyday experience, conditions often arise for the discussion of important matters pertaining to the home, the school, the public welfare, politics, religion, etc. It is of great practical value, at such times, to be able to convince others of the truth of our own point of view, with the result of inducing them to act in accordance therewith. Distinction may be drawn between this informal, often unpremeditated, form of discussion and the longer and more formal kind described in this chapter. Obviously this quickly-spoken, off-hand argument, definitely limited in time, must be brief and pertinent. Usual matters of form, — the introduction, conclusion, etc., — would manifestly be out of place. Only the issues absolutely essential to the support of the question need be presented, and these briefly and forcibly.

For example, if in a five-minute talk one desires to persuade

the superintendent of a street railway to make immediate improvements in car service, he must waste no time in introductions, but must proceed at once to his main arguments. He might present evidence from prominent citizens or clubs, to make clear the fact that at certain times the overcrowding of the cars forces many passengers to stand; that this condition results in discomfort and discontent and in driving the public to patronize the steam railway; that the difficulty could, in part, be easily obviated by installing switches at certain centers where extra cars might be started.

The ability to recognize and to maintain our own points of vantage, and to overthrow those of our opponent; to support the argument of a friend or to refute that of a contestant in impromptu discussion, is of great practical value. It calls into action quickness of perception, accuracy of judgment, rapidity of thought, and above all the power of adapting one's self to changing conditions.

EXERCISES

Prepare to speak effectively for three minutes on one of the following subjects, and to refute the probable objections to your point of view: —

1. Persuade your Board of Aldermen to improve the condition of a certain street, or to authorize a park in the center of the town where there is now an unsightly spot.
2. Persuade the principal of your school to grant permission for some dramatic representation by the pupils, or for the organization of a school orchestra or literary club.
3. Persuade some girl not to wear birds' plumage on her hat, or some boy not to take animal life for sport.
4. Convince a popular audience of the harmful influence of the "colored supplement" of the Sunday newspaper, or of the harmful effects of billboard advertising.

141. Personal Qualities in Debate. — The effectiveness of an argument depends primarily upon the evidence, and its logical presentation. It may be increased by giving the argument the qualities indicated in Section 129. In oral argument effectiveness is further increased by the possession on the part of the speaker of such personal qualities as fairness and courtesy towards opponents, sincerity of belief, earnestness of purpose, unvarying self-control, sympathy with the audience, clear articulation, good enunciation, and the ability to use voice and gesture in the way that will best emphasize the thought.

142. Suggestions in Debate. — 1. Be sure that both sides in the debate interpret the question in the same way. If necessary, hold a preliminary meeting for this purpose. Exclude from discussion whatever subjects both sides admit to be true or decide to be irrelevant.

2. Discriminate carefully between main and subordinate issues, and determine how each is to be met.

3. Remember that mere statement is not argument, and that mere denial is not refutation.

4. Remember that the end is the strongest position, and plan a convincing summary.

5. Study your opponents' side of the question as thoroughly as you study your own. Determine what contentions of your opponents must be overthrown in order to establish your own proposition.

6. If you use notes, have them in as compact a form as possible, readily available. Have all reference matter to be quoted, in place and in shape for immediate use.

7. Practice delivering your speech aloud, with watch at hand, in order to apportion sufficient time to the main points. Give attention to articulation and enunciation.

8. Practice the different methods for securing emphasis,

— the pause, change in rate of delivery, in pitch, in volume of tone, position on platform, appropriate gesture.

9. Remember team work.

10. Be unfailingly courteous. Never use personalities.

11. Be honest with yourself. Do not use an example that seems to apply if you know that it is irrelevant. Do not allow your desire for victory to overcome your desire for the truth.

EXERCISES

Of the following subjects for debate, which do you regard appropriate for students in secondary schools? Can any of them be better stated?

1. Prizes should be granted for merit in school work.
2. Letter postage should be reduced to one cent.
3. The Sunday newspaper has a demoralizing influence.
4. The Chinese Exclusion Act should be repealed.
5. Manual training should be included in high school courses.
6. Novel reading is a waste of time.
7. Postal savings banks should be established in the United States.
8. Public libraries and museums should be open on Sunday.
9. The reading of fairy tales and myths to young children is harmful.
10. Pupils who have attained an average rank of 90 per cent should be excused from examinations.
11. Prisons should be made places for the reform rather than for the punishment of criminals.
12. Arctic exploration should be discouraged.
13. Intimate acquaintance with a few good books is preferable to superficial acquaintance with many.
14. Dramatic presentation of good plays increases appreciation of literature.

Theme XCIII. — *Prepare as many debates as time permits.*

Additional Themes. — *Write as many additional argumentative themes as time permits.*

Suggested subjects: —

1. Home missions are more important than foreign missions.
2. A third term for the President of the United States should be permissible.
3. The theater is harmful to young people.
4. Should children be taught to believe in Santa Claus?
5. The newspaper is a great popular educator.
6. A "saner" celebration of the Fourth of July is desirable.
7. Students should debate only on the side they believe in.
8. Street accidents are largely the fault of pedestrians.
9. Children's playgrounds should be widely established.
10. Billboard advertising should be further restricted.
11. Vivisection should be regulated by law.
12. The small college is of greater benefit to the student than the university.
13. College entrance requirements are excessive.
14. Labor-saving machinery is an advantage to the laborer.
15. The honor system of examinations in colleges is desirable and practicable.
16. Self-government should be adopted in secondary schools.
17. Tariff should be imposed for revenue only.
18. The United States needs a large navy.
19. A voter can better serve his country by being an independent voter than by always supporting one party.
20. Arbitration is a practicable method for the settlement of all international controversies.
21. Life imprisonment should be substituted for capital punishment in the United States.
22. Every large city should maintain a free college.
23. The United States should own and operate the telegraph.

Additional Briefs. — *Note.* — For condensed argument (p. 266), a simpler form of brief than those given on pp. 206–208 would suffice. In briefing or outlining a persuasive type of argument, greater latitude is allowable in the introduction and the conclusion. The introduction may define and limit whenever necessary; it may deal with the origin of the question or with the occasion that calls forth the plea; it may state the issues; or it may describe a scene or relate an incident that appropriately leads up to the discussion. The conclusion may summarize the issues; explain how the principles or plans pleaded for can be made operative or applicable under certain conditions; and appeal to those who have it in their power to help or to hinder the operation of the plans proposed.

Brief for a Condensed Argument

Topic: *A Plea for Football Practice without the Supervision of a Teacher.*

Proposition: *The school football team should be permitted to practice without the supervision of a teacher, because*

A. There is no teacher available two days of the week, *for*
  a. One afternoon being the regular time for the teachers' meetings, no teacher is available then.
  b. Friday afternoons most teachers leave early.

B. This request is not an unusual or an unprecedented one, *for*
  a. Two years ago the baseball team was granted this privilege.
  b. The girls' basketball team has enjoyed this privilege for two years.

C. The boys on the present team are worthy of this confidence, *for*
  a. None of them have been sent to the office for discipline.
  b. The leaders of the important school activities are on this year's team, *for*
    (1) The fullback is editor of the school paper.
    (2) The left end is leader of the orchestra.
    (3) The center is president of the Athletic Association.

D. The effect of such a privilege will be beneficial both to the members of the team and to the school at large, *for*
  a. The boys on the team will try to be worthy of the confidence reposed in them, thus gaining self-control, *and*
  b. Their schoolmates will try to emulate their example, thereby strengthening their own characters and promoting the general good.

Brief for Persuasive Type of Argument

Topic: *A Plea for a School Field Day.*
Proposition: *This high school should have an outdoor field day in June.*

I. Introduction

A. An account of a school field day recently held by a large high school of this city.
  a. The picturesque scenes.
  b. The interesting events.
B. My plan suggested by the field day of another school.
  a. For our own school to have such a field day, and to this end
  b. To interest both teacher and pupils in the project.
C. The large features of my plan,
  a. The time, early in June.
  b. The place, some public park.
  c. The program of events to include,
    (1) Athletic contests for the boys.
    (2) Chorus singing and dancing for the girls.
    (3) Pageants.

II. Body of the Argument

This high school should have a field day in June, *because*
A. Such a field day would prove a valuable unifying force, *for*
  a. It would lead pupils of different classes to work together for a common object.
  b. It would tend to develop greater sympathy between teachers and pupils.
B This event, held toward the close of the school year, would keep in school many who otherwise might leave before the end of the term, *for*
  a. Many boys afflicted with the "Spring Fever" might remain in school until the end of the term, if there were an important athletic competition ahead.
  b. Many girls of an artistic temperament, who do better work in music than in their regular studies, would be less inclined to leave school before the end of the term, if there were an opportunity late in the term for them to employ their artistic and musical talents.
C. Such a field day would develop a strong school spirit, *for*
  a. The work in preparing for it would be done with enthusiasm.

b. The coöperation of the teachers would develop a spirit of cordial appreciation in the pupils.

c. The event itself would arouse boundless enthusiasm and develop a spirit of loyalty.

D. It would awaken interest in the community and lead parents to have greater interest and pride in the school, *for*

a. In preparing for the occasion, parents and friends of those who are to take part would share the pupils' enthusiasm.

b. All who attend would be filled with pride and pleasure as they watch the different features of the entertainment.

E. The scheme is not impracticable, *for*

a. The same sort of field day has been held with success by another high school in the city.

b. Our school has done very much the same thing every year in its indoor meets.

c. Place and time can be decided upon very quickly.

d. The expenses can be provided for easily, *for*

(1) The Girls' Glee Club might pay one half of the expenses.

(2) The Athletic Association might pay the rest.

F. The objection that the pupils will neglect their lessons in preparing for the field day is not serious, *for*

a. The hard work in studies will be nearly done by the first of June, *and*

b. The examinations ahead will be stimulus enough to keep them from neglecting their review work.

III. Conclusion

A. Summary of reasons for holding a school field day,

a. To unify the school.

b. To keep pupils from leaving school.

c. To develop a strong school spirit.

d. To arouse the interest of the community in the school.

B. Suggested method of procedure,

a. Appointment of a committee of teachers and pupils.

b. Calling of a mass meeting of pupils to consider the proposition.

C. Appeal to pupils and teachers for suggestions and for help.

EXERCISE

Write a summary of the chapter on Argumentation, similar to the summaries on Narration, Description, and Exposition.

VI. DRAMA AND OTHER LITERARY FORMS

143. Drama Defined. — A drama is a composition designed to depict by action on a stage a series of events that present some interesting phase of human life. Its elements are action and dialogue, of which action is the more prominent. A real play is never written merely to be printed and read; it is always intended to be acted. The dramatist uses dialogue, but in so far as possible he must impress the audience by action more than by words.

144. The Conflict. — An examination of good plays of every kind shows that one characteristic is common to them all, — the chief character wishes to do something, to get something, or to be something, but circumstances or other characters oppose his desires. Around this conflict of contending forces, this struggle of a human will to overcome opposing wills or hindering circumstances, the play is woven. It is this revelation of the human will in action that arouses dramatic interest. Out of Macbeth's desire to be king and to remain king, and out of the forces opposing his desire, grow all the actions of the play.

145. The Construction of the Drama. — A play is the acted-out story of conflicting desires (Section 144). This conflict must be prepared for, presented, and usually brought to some logical conclusion. It will be clearer for an audience if it is developed for them through a coherent series of related incidents, and it will be most interesting to them when every important episode of the struggle is acted out before them. It is apparent, then, that the play, like other forms of composition, must have an *introduction*, a

development, and a *conclusion;* that the action of the play must be *unified;* that the incidents must be presented *coherently;* and *that these presented incidents must be the incidents that best advance the progress of the action.*

146. The Introduction. — In order to understand the play, the audience must learn, in the opening scenes, some of the antecedent circumstances of the story and of the characters. In the old days, a prologue, spoken or acted, was designed to tell the plan of the play. Frequently a careless playwright will have one character narrate the explanatory matter. Since the prologue is an awkward, stilted device, the modern playmaker avoids it, and seeks to tell all the necessary facts through spirited action and dialogue. The first act of *Macbeth* is a masterly piece of effective exposition. In it the tragedy is suggested, the characters are boldly outlined, and the desire of Macbeth to be king begins its struggle with Macbeth's own better nature and the opposing forces.

147. The Development. — This struggle in *Macbeth*, as it grows more and more complicated, is an admirable example of a well-sustained rise from climax to climax. Here, in the heart of the play, lies our chief interest. We watch scene after scene unfold, demanding only that the dramatist shall show us the pivotal scenes of a *real* story, developed by *real* men and women who never for a moment detract our attention by falsely conceived speech and deed. Sometimes, to delay the climax, episodes are introduced into a play; but unless these episodes heighten our interest, they had better be omitted.

148. The Conclusion. — The end of a play ought to be the inevitable outcome of the whole action, but the needless death and the unwarranted happy ending are often found in inartistic plays. The present-day drama has many examples of illogical endings. Whenever arbitrary agencies are intro-

duced to bring the play to a close, a false impression will be produced.

149. Unity. — The early Greek dramatists, on account of stage conditions, usually presented but one main action, in one scene, and in a brief and unbroken period of time. The French critics of the seventeenth century, unaware of the reasons for this peculiarity of the Greek drama, erroneously concluded that the drama must observe the "three unities." These unities are: the unity of action (one event, one chief character), the unity of place (no change of scene), and the unity of time (a space of twenty-four hours). Shakespeare had small regard for these restrictions. In his best plays we do find unity of action, but not the unity advocated by the French. To-day, in order to achieve the necessary clearness, rapidity, and compactness, the dramatist makes use of but one main theme, one main action. If the play demands two series of incidents, they must be so woven together that, at the end, it will be clear that one could not have been developed without the other. This essential oneness of purpose and development constitutes the *unity of action*. The *unity of place* and the *unity of time* are rarely used now.

150. Coherence. — The plot set forth must spring from the desires of the characters. The dramatist must not *make* the characters act as they do. They must act in accordance with their circumstances, their desires, and the laws of their natures. Hence every incident shown must grow from some motive of some character, or from some previous incident that serves as a motive. Incidents, thus motived, must lead, in turn, to the next developments. No incident should be introduced arbitrarily for effect.

151. Pivotal Scenes. — The incidents presented must be those which best advance the progress of the action. The

audience does not care to be *told* what happens — it desires to *see* the crucial happenings. In *The Merchant of Venice*, those suitors of Portia who do not make choice of the caskets may be talked about, since they are important only as they reveal Portia and Nerissa; but those who really dare the test, — Morocco, Arragon, and Bassanio, — must be seen choosing. Of the many scenes that are part of the story, then, only those which contain the pivotal incidents should be presented on the stage.

152. Devices used in the Drama. — In addition to the fundamental principles discussed above, the dramatist makes use of every device of construction that will arouse and hold the interest of the audience. Among the devices are *novelty*, *variety*, *contrast*, *complement*, *surprise*, *complexity*, *humor*, *pathos*, and most important of all, *suspense*, and *climax*.

153. Suspense. — In arranging his scenes the dramatist plans to keep his audience, again and again, in suspense. The close attention of the audience is gained thereby. Frequently the playmaker skillfully shares the secret of the story with the spectators in the early part of the play. Suspense is augmented by this device — the audience waits eagerly to see how and when the characters will learn what has already been revealed to the spectators. In the *School for Scandal*, the dramatist lets us know that Lady Teazle is behind the screen. We are doubly excited waiting for Sir Peter to find her out.

154. Climax. — A dramatic story must have many climaxes, each one carrying us a step towards the great climax of the play, — the point at which the interest in the play reaches its height. The interest in a well-constructed play will rise to a point just before the end and there drop slightly. Sometimes it may even rise steadily to the end, leaving us to determine for ourselves the outcome.

155. Conventions of the Drama. — In drama, as in every art, there are certain conventions. In order to enjoy a drama we must accept its unreality. We must make believe that the painted river is a real river and that the manufactured storm is a real storm. The more important of these conventions are: —

1. *The convention of time.* — We make believe that in two hours we are living a day, a week, or even years, with the characters before us.

2. *The convention of the fourth wall.* — We accept a three-walled room as real because we wish to see and hear everything that is said and done in the room before us.

3. *The convention of language.* — We accept the blank verse of Shakespeare's characters as the way in which these characters would speak could they express what they wish to say as well as the dramatist expresses it for them.

4. *The convention of the soliloquy.* — Since the audience wishes at times to know what the actor thinks, or to be informed as to facts and circumstances that cannot well be presented in action, the dramatist makes use of soliloquy. In former times the soliloquy was much more used than it is in present-day dramas.

156. Dramatic Characterization. — In a play the characters in the story are more important than the story that is acted. The minor episodes of the story of *Hamlet* may fade from our memories, but the personality of Hamlet is unforgetable. Just what was the *Much Ado About Nothing*, we may not clearly remember; but, at a word, the vivid Beatrice stands before us, waiting to tease Benedict. The greatest dramatists are those who possess the creative power to mold human beings, — characters who, through their speech and action, so impress their individualities upon us that we remember them as vividly as we remember real men and women.

The dramatist is much more restricted in his work of character-creation than are the novelist and the poet. They may add comment to the words and deeds of the characters they present; the dramatist may project his creations only through their own speech and action. Moreover, the dramatist can never separate his characters from the plot or the plot from the characters. Although the story of *Macbeth* springs from the desires of Macbeth, the aspects of Macbeth that are revealed to us are only those needed to make the story a complete and striking one. The younger Macbeth that loved, wooed, and won Lady Macbeth is practically unknown to us.

Sometimes character will overshadow plot, as it does in *Rip Van Winkle*, and sometimes the plot will outrank the characterization, as it does in *The Rivals*. The richer the imagination of the dramatist, the deeper his insight into human nature, and the greater his technical skill, the more subtly and masterfully will he weave plot and characterization together until his drama becomes an illuminating, truthful, and artistic portrayal of some phase of human living.

157. Kinds of Plays. — There are two major types of plays, developing out of the nature and the results of the struggle of opposing forces, — tragedy and comedy.

1. *Tragedy.* — If the struggle is a stern one, involving great passions, and resulting in disaster for the chief character or characters, the play is called a *tragedy*. *Œdipus* in Greek, *Le Cid* in French, *Othello* in English, are examples of tragedies. Great dramas are distinguished by greatness of conception, perfection of construction, masterly characterization, and impressive language. Their appeal is to the deepest emotions of mankind. The greater the permanent truth in a tragedy, the more widespread is its appeal.

2. *Comedy.* — If the conflict is concerned with minor issues of life, and if it ends successfully for the chief character,

or if the play ends in the reconciliation of the contending forces, the play is called a *comedy*. *The Birds* in Greek, *Tartuffe* in French, *Minna von Barnhelm* in German, *As You Like It*, *The School for Scandal*, and *Candida* in English, are examples of this type. Noteworthy comedies are distinguished by skillfulness of construction, humanness of characterization, brilliancy of dialogue, and keen exposition of the follies of mankind.

There are many other types of plays, but playwrights have a fashion of blending one type with another, so that clear-cut classification is impossible. Three other kinds may be mentioned: *melodrama*, kin to tragedy; *farce*, kin to comedy; and modern *social drama*, kin to both tragedy and comedy.

3. *Melodrama.* — Melodrama is the name given to a play having tragic elements, but a happy ending for the good persons of the drama. Exaggerations of emotion and language mark this type. The chief character is especially heroic, the villain very bad. The chief defect of such a play is, that, although it deals with the facts of human existence, it rarely tells the truth about human life or character. The characters are puppets that act not according to their own wills, but in accordance with the will of the dramatist.

4. *Farce.* — Farce is the name given to a play that seeks to arouse mirth by a series of laughable incidents and witticisms. Little attempt is made to round out the characterizations, to make them grow before the eyes of the spectators. The mirth-provoking complication of the plot is the important feature of the play.

5. *Social Drama.* — Social drama is the name given to a play, neither purely tragic nor comic, that pictures the life of to-day. It is usually a subtle blending of the poetic, the materialistic, the noble, the base, the humorous, and the painful, as found in the affairs of to-day.

Fantastic and fanciful plays, like *A Midsummer Night's Dream*, or *Peter Pan*, please audiences, and there are poetic dramas, often written in prose, that possess dramatic appeal. *The Blue-Bird* is an admirable example of the latter kind.

Poetic or prose dramas that do not observe the laws of the drama must be sharply distinguished from true dramas. Literary merit alone does not make a play good. Always there must be the dramatic struggle, capable of being acted out before an audience in accordance with the limitations that the stage imposes on the dramatist's work.

EXERCISES

Note to the Teacher. It may be desirable to require these exercises only from pupils who are able and willing to do extra work.

A. Read rapidly one of the following plays. Then classify it, giving your reason.

1. *The Rivals.*
2. *The Taming of the Shrew.*
3. *Antigone.*
4. *Julius Cæsar.*
5. *You Never Can Tell.*
6. *As You Like It.*

B. Outline, briefly, the plot of one of the above. Is there an essential struggle? What is it? Who has your sympathy and why? Are you satisfied or dissatisfied with the outcome and why? Has the author intervened to *make* the characters do what they would not do? If so, does this detract from your interest in the play?

C. Notice only the sequence of events in one of the following plays. Bring a brief outline of the action to the class.

1. *Hamlet.*
2. *Romeo and Juliet.*
3. *She Stoops to Conquer.*
4. *The School for Scandal.*

D. Read the same play again. What does the chief character desire? What opposition do you find? What is the nature of the struggle?

E. Select one dramatic character whom you like. Why do you like him (or her)? What relation does he (or she) bear to the plot of the play? Go carefully through the play, noting the source of each quality you have conceived him (or her) as possessing. As far as you are able to judge, determine whether or not the character is true to life.

F. Study the construction of any one of the plays used in class work. Discuss its merits and its weaknesses. Has it unity? Could any scene be omitted? Is the exposition well handled? Does your interest rise steadily? If not, what is at fault? Is the end logical? Satisfying? Study the sequence of scenes carefully. Can you plan a better arrangement? Indicate the points of greatest suspense. Illustrate, by the text, any use of contrast, complement, humor, pathos. Is the chief interest in the plot or in the characters?

G. Read again one of Shakespeare's plays. Bring to class a record of (*a*) long descriptions of places; (*b*) of actions that seem unnecessary to you; and (*c*) of long passages that seem unnecessary to you. Can you suggest any reasons why these passages were put into the play?

H. Read any modern play, and, if possible, one of the little plays that are issued for young people's clubs. Test both plays by the laws we have been discussing. Compare the plays with one of Shakespeare's or Sheridan's plays. Which has the better workmanship? Which has the deeper truth? Which has the greater interest for you? If you find you enjoy one of these plays better than the others, can you tell the reasons for your preference?

I. Select a very simple story that has a dramatic conflict. Arrange the action and write the dialogue. Do not make the scene more than ten minutes long, but make your dialogue tell something important, and be sure that each character you use stands out as an individualized person.

158. The Novel. — The novel, like the drama, presents a series of interesting events. It is, however, intended to be read, rather than acted. In addition to action and dialogue, which constitute the chief elements of the drama, the novel includes descriptive and explanatory material.

Though the chief purpose of the novel is to entertain, yet it may aim incidentally to give information, to advocate reform, or to teach a moral lesson. Some novels aim to portray accurately the conditions of some former time, to explain some important historical event, or to intensify the reader's impression of such an event. Other novels are definitely intended to affect the progress of some moral reform. Most novels, however, have no purpose other than to entertain the reader by presenting incidents, human experiences, and phases of character, in an interesting way.

159. Characteristics of the Novel. — All great novels deal interestingly and forcefully with permanent human characteristics. An examination of such novels will show that they have presented phases of human nature true to life not only when the novel was written, but to life as it now is. The really great novels deal with the deeper experiences of human nature, which change little from generation to generation, in a manner that has an abiding interest for all generations.

The novel, like the drama, should develop a plot and should delineate character.

160. Plot. — The essential element of the plot is a conflict in which the desire of the hero is opposed by the desires of other persons, or by antagonistic circumstances (Section 144). Out of this conflict the action of the novel results.

The incidents must be so arranged that the plot will move forward with increasing interest until a climax is

reached in which one set of forces or the other becomes triumphant. Often there are many subordinate climaxes, each of which contributes something to the final outcome. When different series of incidents occur, they must ultimately be woven together in such a way as to show how they are related to each other and what effect they have upon the final outcome.

161. Delineation of Character. — The most important function of the best novels is the presentation of character. The men and the women of fiction have been so vividly portrayed that they seem as real to us as the characters of history. By their actions, by their conversation, and by what the author tells us about them, we learn to know and to appreciate the character of these men and women of fiction as well as we know the character of our friends and neighbors.

In the good novel, as in the good drama, the author does not *make* his characters do things. They act in accordance with their natures, their desires, and the surrounding circumstances. Their actions are inevitable for persons of their dispositions under the conditions that the novelist describes. However fictitious or imaginary the characters or the events may be, they must be presented with an air of convincing reality.

Consistency of character is also demanded. We are not satisfied if, in later chapters, the actions of a character do not accord with our idea of him as determined by his actions in the earlier chapters, unless the change of action is accounted for by a change in disposition.

162. General Principles of Narration. — The novel follows the general principles of narration (Chapter II). It has an introduction, in which the setting of the story is

given, — the time, the place, the characters, and the initial circumstances. In the succeeding chapters the characters are delineated and the various incidents are woven into a plot that develops to a climax. The conclusion follows this climax, sometimes immediately, and sometimes more leisurely, in order to satisfy the reader's interest in the minor characters of the story.

The general principles of composition, — unity, coherence, and emphasis, — must likewise be observed in each sentence, paragraph, and chapter, as well as in the whole novel.

Additional attractiveness is given by good choice and arrangement of words, by the introduction of such qualities as humor and pathos, and by the individuality of the author as shown in characteristic modes of expression and pleasing peculiarities of style.

163. Classification of the Novel. — Novels fall into two general classes: those in which the chief interest centers in the plot, and those in which the story springs from the needs, the desires, and the circumstances of the characters. The first is called the *novel of plot*, and the second the *novel of character*. Scott's *Ivanhoe* and Thackeray's *Henry Esmond* may be cited to illustrate the essential difference between these two types. *Ivanhoe* deals with externals; *Henry Esmond* reveals the inner motives of the principal characters. In many novels the two elements are so closely interwoven as to render accurate classification impossible.

Other names are applied to novels. In the *novel of romance* the plot is of major importance. Stevenson's *Treasure Island* is of this type. In the *historical novel* an attempt is made to revivify some historical epoch. Bulwer's *Last Days of Pompeii* is of this kind. In the *novel of purpose* a story is told in order to effect a reform. Harriet Beecher Stowe's *Uncle Tom's Cabin* is an illustration. The term *artistic novel*

is used to indicate a novel in which the author has successfully handled plot, characters, and diction, and presented a justifiable emotional appeal, or a justifiable interpretation of life. George Eliot's *Silas Marner* and Hawthorne's *Scarlet Letter* are among the best-written novels we have.

EXERCISES

A. Classify, under one of the headings suggested in Section 163, all of the following novels that you have read:—

1. Dickens: *David Copperfield.*
2. Mrs. Gaskell: *Cranford.*
3. Scott: *Quentin Durward.*
4. Goldsmith: *The Vicar of Wakefield.*
5. Hawthorne: *The House of the Seven Gables.*
6. Dickens: *A Tale of Two Cities.*
7. Lew Wallace: *Ben Hur.*
8. George Eliot: *The Mill on the Floss.*
9. Stevenson: *Prince Otto.*
10. Jackson: *Ramona.*
11. Austen: *Pride and Prejudice.*
12. Reade: *It is Never too Late to Mend.*
13. Deland: *John Ward, Preacher.*
14. Brontë: *Jane Eyre.*
15. Kipling: *The Light that Failed.*

B. Describe the nature of the conflict in some novel approved by the teacher. Select passages that illustrate excellent choice of words or characteristic modes of expression of the author.

C. Discuss the descriptive material in some novel approved by the teacher.

D. Consider some character of fiction that you know. Examine the book to determine how the author gave you the impression that you formed of the character.

E. Notice how Scott in *Ivanhoe* uses parallel series of incidents.

F. Compare one of the novels already studied in class with one of the current novels you have read outside of school this year. Which has (*a*) the better constructed plot? (*b*) the more lifelike characterizations? (*c*) the more clearly presented backgrounds? (*d*) the more interesting treatment? (*e*) the greater truth? (*f*) the better style? Give illustrations to support your statements. Prepare this work for oral presentation in the class.

164. The Short Story. — A favorite form of modern literary writing is the short story. Its chief aim is to entertain by presenting forcefully some crucial human experience. In the best short stories this crucial experience is one that reveals the character of the hero or heroine. The conflict should be one that puts to test the physical prowess, the mental qualities, or the moral standard of the chief character. When we have finished reading a good story, we feel that we know what manner of man the hero is, for we have seen how he acts under circumstances that have tested him.

The term short story as here used does not mean merely a story that is short. Hundreds of narratives are both short and interesting but fail to deserve the name short story because they do not relate a crucial test of human character.

165. Characteristics of the Short Story. — The essential characteristic of a short story, therefore, is its vivid presentation of character by means of a crucial test.

Since the story must be told in brief space, preliminary circumstances that help to determine the final action of the hero must be told concisely, if at all. There is no room for amplifying episodes. Every fact, incident, and circumstance in a short story must bear directly and immediately on the

rapid movement of the story to its climax. The short story, more than any other form of narrative, must possess unity, coherence, and emphasis.

The best short stories are highly dramatic in character. Something happens; and it is told in such a way that the reader seems to be seeing what happens rather than to be reading about it. Even if the changes are spiritual rather than physical, the reader seems to be experiencing them, not reading about them.

The introduction should attract attention, the incentive moment should come early, successive climaxes should increase in force, and the conclusion should follow close upon the final settlement of the conflict.

EXERCISES

A. For each of the stories named on page 52 answer the following questions: —

1. To what crucial test is the chief character put? Is the test physical or spiritual?
2. Is your chief interest in the story due to the plot or to the development of character?
3. Does the story possess unity and coherence?
4. Is the introduction attractive and interesting?
5. What can you say as to choice of words and peculiarities of expression?
6. Do the characters act in accordance with their desires, their natures, and the attendant circumstances, or does the author *make* them act as they do?

B. Answer the questions above with reference to each of the following: —

1. Kipling: *Drums of the Fore and Aft.*
2. Stevenson: *Lodgings for the Night.*

3. Bunner: *Love in Old Clothes.*
4. Davis: *Gallagher.*

C. Select some story in *Harper's Magazine* or the *Atlantic Monthly* that seems to you to be a good short story.

D. Name one or more incidents in your experience, or suggested by newspaper items, that seem to you possible of development into a short story.

E. Look at several pictures. Does one of them suggest a possible short story?

F. Compare a story from one of the best writers with a story in one of the cheaper magazines. Notice any difference in (*a*) interest, (*b*) vividness of background, (*c*) vividness of characterization, (*d*) ingenuity of treatment, (*e*) impression of the narrative.

G. Write one or more short stories.

166. The Essay. — The essay is primarily expository in nature, though it may also entertain. Many essays aim definitely at producing some reform that the author deems desirable.

167. Characteristics of the Essay. — In the essay the author attempts to set forth his thoughts and feelings on some subject of human interest. The essay is therefore characterized by its originality, — originality in the sense that the essay must express the author's point of view, his own way of thinking and feeling.

Clear, forceful, and attractive presentation is necessary. An essay therefore should be made clear by means of unity, coherence, and an abundance of simple, concrete illustrations; it should be made forceful by use of the various means of emphatic presentation; and it should be made attractive by suitable choice of words and by those charming but indescribable peculiarities of style that the great essayists possess.

168. Classification of the Essay. — There are two general classes of essays: the *formal* essay and the *informal* essay.

The formal essay attempts to set forth information in an orderly and forceful manner. It should be the product of careful study and should represent the best thought and final convictions of the author. The essays of Emerson, Carlyle, and Macaulay are excellent illustrations of this type.

In the informal essay the author gives his interpretation of some phase of life, records his meditations, presents his whims and fancies, or tells his likes and dislikes. A trip to the woods in the springtime may serve as the basis of a narrative, or a description of it may serve as the suggestive point of departure for meditations of many kinds or for interpretative comment as to the author's thoughts and emotions. Such informal essays may have many narrative and descriptive parts. These, however, are always subordinate to the interpretative comment. The informal essays of Addison, Steele, and Lamb possess a grace and charm that place them among the masterpieces of literature.

169. Style of the Essay. — Since the essay is characterized by originality in the sense that it expresses the personal point of view of the author, it provides excellent scope for individuality of expression. This individuality that distinguishes the work of one essayist sharply from that of another is termed the *style* of the work. Thus, we speak of the *clarity* of Addison's style, the *charm* of Lamb's style, the *concentration* of Emerson's style, the *humor* of Irving's style, and the *ease* of Stevenson's style.

EXERCISES

A. Discuss one or more of the following essays with reference to clearness, force, and peculiarities of style: —

1. Macaulay: *Life of Johnson.*
2. Mabie: *Essays in Criticism.*
3. Lamb: *Essays of Elia.*
4. Lowell: *Among my Books.*

B. Compare one of Bacon's essays with one of the *Sir Roger de Coverley Papers.*

C. Read one or more essays in the *North American Review*, the *Atlantic Monthly*, or the *Forum.*

D. Write a theme modeled upon one of the *Sir Roger de Coverley Papers.*

E. Write an informal essay giving the thoughts and the feelings aroused in you by some experience that you have had.

170. The Oration. — An oration may be defined as an argumentative or a persuasive theme spoken to an audience for the purpose of interesting them, arousing their emotions, or inducing them to action. It aims to convince by an appeal to reason or to persuade by an appeal to the feelings, — usually it does both. Frequently an oration uses exposition, description, or narration as a basis of argument.

Clearness is more important in an oration than in any other form of composition except the drama. Any portion of a written composition may be reread if its meaning is not at first clear; an orator, however, must make his meaning clear with the first statement. It is necessary, therefore, that the thought be clearly expressed in effective language. Frequent concrete illustrations, specific rather than general words, and graphic figures of speech add to the effectiveness of an oration.

Euphony is important, for harsh combinations of sounds attract attention to themselves and interrupt the flow of thought and feeling of the audience. In the delivery of an oration, great attention should be given to pronuncia-

tion, enunciation, quality of voice, gesture, and position of the speaker.

An oration is constructed with a definite form, — an introduction, a body, and a conclusion. Unity, coherence, and emphasis are indispensable elements.

EXERCISES

A. Read one or more of the following orations or one assigned by the teacher.

1. Abraham Lincoln's *Gettysburg Address.*
2. Patrick Henry's *Liberty or Death.*
3. Daniel Webster's *Bunker Hill Oration.*
4. Henry Ward Beecher's *Liverpool Address.*
5. Carl Schurz's *Plea for a General Amnesty.*
6. Henry W. Grady's *The New South.*

B. Compare Hoar's *Speech on the Philippine Question* with Burke's *Speech on Conciliation with America.*

Theme XCIV. *Review the chapter on argument and persuasion and then write an oration.*

Suggested subjects : —

1. Our obligations to the community.
2. Present-day opportunities.
3. Heroism on the *Titanic.*
4. The waking up of China.
5. The wonders of wireless telegraphy.
6. Clara Barton's service to humanity.
7. Abraham Lincoln.

VII. POETRY

171. Purpose of Poetry. — All writing aims to give information or to furnish entertainment. Often the same theme may both inform and entertain, though one of these purposes may be more prominent than the other. Prose may merely entertain, or it may so definitely attempt to set forth clear ideas that the giving of pleasure is entirely neglected. In poetry the entertainment side is never thus subordinated. Poetry always aims to please by the presentation of that which is beautiful. All real poetry produces an æsthetic effect by appealing to our æsthetic sense; that is, to our love of the beautiful.

In making this appeal to our love of the beautiful, poetry depends both upon the ideas it contains and upon the forms it uses. Like prose, it increases its æsthetic effect by appropriate phrasing, effective arrangement, and subtle suggestiveness. It makes use also of certain devices of language such as rhythm, rime, etc., which, though they may occur in writings that would be classed as prose, are characteristic of poetry.

Note to the Teacher. — Since the metrical form is seldom best suited for the expression of ideas representing the conditions of modern life, it has not seemed desirable to continue the themes throughout this chapter. The study of this chapter, with suitable illustrations from the poems to which the pupils have access, may serve to aid them in their appreciation of poetry. This appreciation of poetry will be increased if the pupils attempt some constructive work. It is recommended, therefore, that one or more of the simpler kinds of metrical composition be tried. For example, one or two good ballads may be read, and the pupils may be asked to write similar ones. Some pupils may be able to write blank verse or to produce an acceptable sonnet.

Much depends upon the ideas that poetry contains; for mere nonsense, though in perfect rime and rhythm, is not poetry. The merely trivial cannot be made beautiful by giving it poetical form. There are, however, many poems which, although they contain ideas of small importance, please us because of the perfection of form. We enjoy them as we do the singing of the birds or the murmuring of the brooks. In fact, poetry is inseparable from its characteristic forms. To sort out, rearrange, and paraphrase into second-class prose the ideas that a poem contains is a profitless and harmful exercise, because it emphasizes the intellectual side of a work that was created for the purpose of appealing to our æsthetic sense.

172. Rhythm. — Rhythm is the most important characteristic of poetry. In its widest sense, rhythm indicates a regular succession of motions, impulses, sounds, and accents, producing an agreeable effect. Rhythm in poetry consists of the recurrence of accented and unaccented syllables in a relatively regular succession which produces a harmony that appeals to our æsthetic sense and thus enhances for us the beauty of language. The rhythmic accent should coincide with the accent given to the word when it is properly pronounced.

EXERCISES

Read the following selections in such a way as to show the rhythm: —

1. We were crowded in the cabin;
   Not a soul would dare to sleep;
   It was midnight on the waters
   And a storm was on the deep.

— James T. Fields.

2. Break, break, break,
   At the foot of thy crags, O sea!
   But the tender grace of a day that is dead
   Will never come back to me.
— TENNYSON.

3. Ah, distinctly I remember, it was in the bleak December,
   And each separate dying ember wrought its ghost upon the floor.
— POE.

4. Sweet and low, sweet and low,
   Wind of the western sea,
   Low, low, breathe and blow,
   Wind of the western sea!
   Over the rolling waters go,
   Come from the dying moon and blow,
   Blow him again to me;
   While my little one, while my pretty one sleeps.
— TENNYSON.

5. Stone walls do not a prison make,
   Nor iron bars a cage;
   Minds innocent and quiet take
   That for an hermitage. — LOVELACE.

6. Merrily swinging on brier and weed,
   Near to the nest of his little dame,
   Over the mountain side or mead,
   Robert of Lincoln is telling his name:
   Bob-o'-link, bob-o'-link,
   Spink, spank, spink,
   Snug and safe is that nest of ours,
   Hidden among the summer flowers.
   Chee, chee, chee.
— BRYANT.

7. Grow old along with me!
   The best is yet to be,
   The last of life, for which the first was made:
   Our times are in His hand
   Who saith, "A whole I planned,
   Youth shows but half; trust God: see all, nor be afraid!"
— BROWNING.

173. Feet. — A group of syllables constituting a metrical unit of verse is called a foot. There are four regular feet in English verse, — the *iambus*, the *anapæst*, the *trochee*, and the *dactyl*. For the sake of convenience the accented syllables are indicated thus: —, and the unaccented syllables thus: ∪.

1. *An iambus* is a foot consisting of two syllables with the accent on the last.

∪ —| ∪ —| ∪ — | ∪ —| ∪ —
Let not ambition mock their useful toil. — GRAY.

∪ —|∪ — | ∪ —|∪ —
He prayeth best who loveth best.

∪ — | ∪ — | ∪ —
All things both great and small;

— ∪ | ∪ —| ∪ —|∪ —
For the dear God who loveth us,

∪ —| ∪ —|∪ —
He made and loveth all. — COLERIDGE.

2. *An anapæst* is a foot consisting of three syllables with the accent on the last.

∪∪ —| ∪ ∪—|∪ ∪ —
I am monarch of all I survey. — COWPER.

∪ ∪ —|∪ ∪ —| ∪ ∪—
I must finish my journey alone. — COWPER.

3. *A trochee* is a foot consisting of two syllables with the accent on the first.

— ∪ |— ∪| — ∪ | — ∪
Double, double, toil and trouble.
— SHAKESPEARE.

— ∪| — ∪ |—∪ | —∪
Let us then be up and doing,

— ∪| — ∪| —∪|—
With a heart for any fate,

— ∪|— ∪ | — ∪|—∪
Still achieving, still pursuing,

— ∪|—∪ |— ∪| —
Learn to labor and to wait.
— LONGFELLOW.

4. *A dactyl* is a foot consisting of three syllables with the accent on the first.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them,
Volleyed and thundered. — TENNYSON.

It will be convenient to remember that two of these, the iambus and the anapæst, have the accent on the last syllable, and that two, the trochee and the dactyl, have the accent on the first syllable.

Three irregular feet, — the *spondee*, the *pyrrhic*, and the *amphibrach*, — are occasionally found in lines, but not in entire poems. They are often regarded merely as substitutes for regular feet.

1. *A spondee* is a foot consisting of two syllables, both of which are accented about equally. It is an unusual foot in English poetry.

And ten low words oft creep in one dull line.
— POPE.

2. *A pyrrhic* is a foot consisting of two syllables both of which are unaccented. It is frequently found at the end of a line.

Life is so full of misery.

3. *An amphibrach* is a foot consisting of three syllables, with the accent on the second.

Our Maker, Defender, Redeemer and friend. — GRANT.

174. Names of Verse. — A single line of poetry is called a *verse*. A *stanza* is composed of several verses. When a verse consists of one foot, it is called a *monometer;* of two feet, a *dimeter;* of three feet, a *trimeter;* of four feet, a *tetrameter;* of five feet, a *pentameter;* and of six feet, a *hexameter*.

Monometer. Slowly.

Dimeter. Emblem of happiness. — HOGG.

Trimeter. Like a poet hidden. — SHELLEY.

Tetrameter. Tell me not in mournful numbers. — LONGFELLOW.

Pentameter. O, what a goodly outside falsehood hath. — SHAKESPEARE.

Hexameter. This is the forest primeval; the murmuring pines and the hemlocks. — LONGFELLOW.

A verse is named by stating first, the prevailing foot and second, the number of feet which compose it. A verse having four iambic feet is called iambic tetrameter. So we have dactylic hexameter, trochaic pentameter, iambic trimeter, anapæstic dimeter, etc.

EXERCISES

A. Mark the accented and the unaccented syllables in the following selections, and name the kind of verse: —

1. Build me straight, O worthy Master!
   Stanch and strong, a goodly vessel
   That shall laugh at all disaster
   And with wave and whirlwind wrestle.
   — LONGFELLOW.

2. I know not where His islands lift
Their fronded palms in air,
I only know I cannot drift
Beyond His love and care. — WHITTIER.

3. For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crossed the bar. — TENNYSON.

4. Chanting of labor and craft, and of wealth in the port and the garner;
Chanting of valor and fame, and the man who can fall with the foremost,
Fighting for children and wife, and the field which his father bequeathed him,
Sweetly and solemnly sang she, and planned new lessons for mortals. — KINGSLEY.

5. Have you read in the Talmud of old,
In the Legends the Rabbins have told,
Of the limitless realms of the air,
Have you read it, — the marvelous story
Of Sandalphon, the Angel of Glory,
Sandalphon, the Angel of Prayer?
— LONGFELLOW.

B. 1. Find three poems written in iambic verse and three written in trochaic verse.

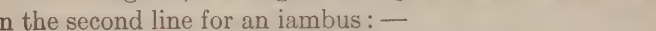
2. Write at least one stanza in iambic verse.

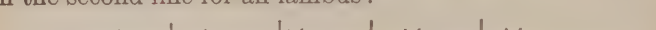
3. Write at least one stanza in the same kind of verse that you find in Tennyson's *Charge of the Light Brigade.*

4. Write two anapæstic lines.

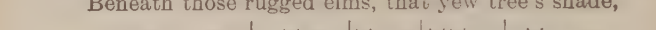
175. Variation in Rhythm. — The feet in a line of poetry are not necessarily all of the same kind. Just as in music we may substitute a quarter for two eighth notes, so we may in poetry substitute one foot for another, provided it is given the same amount of time.

Notice in the following that the rhythm is perfect and the beat regular, although an anapæst has been substituted in the second line for an iambus: —

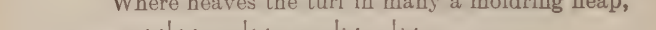

Beneath those rugged elms, that yew tree's shade,


Where heaves the turf in many a moldring heap,

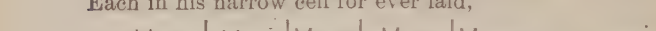
Each in his narrow cell for ever laid,

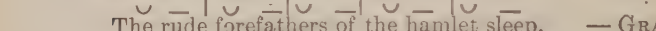

The rude forefathers of the hamlet sleep. — Gray.

The following from *Evangeline* illustrates the substitution of trochees for dactyls: —


Waste are those pleasant farms, and the farmers forever departed.

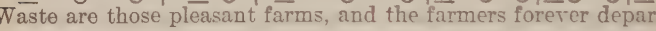
Scattered like dust and leaves, when the mighty blasts of October

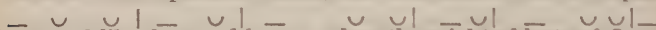

Seize them and whirl them aloft, and sprinkle them far o'er the ocean.


Naught but tradition remains of the beautiful village of Grand-Pre.
— Longfellow.

One foot can be substituted for another if the accent is not changed. Since both the iambus and the anapæst are accented on the last syllable, they may be interchanged. The trochee and the dactyl are both accented on the first syllable and may, therefore, be interchanged.

There are some exceptions to the general rule that in substituting one foot for another the accented syllable must be kept in the same part of the foot. Often a poem in which the prevailing foot is iambic has a trochee for the first foot of a line in order that it may begin with an accented syllable. At the beginning of a line the change of accent is scarcely noticeable.


Over the rail my hand I trail.


Silent the crumbling bridge we cross!

But if the reader has once fallen into the swing of iambic verse, the substitution of a trochee will bring the accent at an unexpected place, interrupt the smooth flow of the rhythm, and produce a harsh and jarring effect. Such a change of accent is justified only when the sense of the verse leads the reader to expect the changed accent, or when the emphasis thus given to the sense of the poem more than compensates for the break in the rhythm produced by the change of accent.

Another form of metrical variation is that in which there are too few or too many syllables in a foot. This generally occurs at the end of a line, but may occur at the beginning. If a syllable is added or omitted skillfully, the rhythm will be unbroken.

When the feet are accented on the last syllable, as in iambic or anapæstic verse, an extra syllable may be added at the end of a line.

I stood on the bridge at midnight,
As the clocks were striking the hour;
And the moon rose o'er the city,
Behind the dark church tower.

— LONGFELLOW.

Girt round with rugged moun[tains], the fair Lake Constance lies,
In her blue heart reflect[ed] shine back the starry skies;
And watching each white cloud[let] float silently and slow,
You think a piece of heav[en] lies on our earth below.

— ADELAIDE A. PROCTER.

In the second illustration the extra syllables have the same relative position in the metrical scheme as in the first, though they appear to be in the middle of the line. The pauses fill in the time and preserve the rhythm unbroken.

When the feet are accented on the first syllable, as in trochaic or dactylic verse, a syllable may be omitted from the end of a line as in the second and fourth below.

Up with the lark in the first flush of morning,
Ere the world wakes to its work or its play;
Off for a spin to the wide-stretching country,
Far from the close, stifling city away.

— ANON.

Sometimes we find it necessary to suppress a syllable in order to make the rhythm more nearly perfect. Syllables may be suppressed in two ways: by suppressing a vowel at the end of a word when the next word commences with a vowel; and by suppressing a vowel within a word. The former method is termed *elision*, and the latter, *slurring*.

Thou glorious mirror where the Almighty's form
Glasses itself in tempests. — BYRON.

An accented syllable often takes the place of an entire foot. This occurs most frequently at the end of a line, but it is sometimes found at the beginning. Occasionally whole lines are formed in this way. If a pause or rest is made, the rhythm will be unbroken.

Break, break, break,
On thy cold gray stones, O sea!
And I would that my tongue could utter
The thoughts that arise in me.

— TENNYSON.

We frequently find verses in which a syllable is lacking at the close of the line; we find many verses also in which an extra syllable is added. Verse that contains the number of syllables required by its meter is said to be *acatalectic;* verse that contains more than the required number of syllables is said to be *hypercatalectic;* and verse that lacks a syllable is termed *catalectic.* It is difficult to tell whether a line has the required number of syllables or not when it is taken by itself; but by comparing it with the line prevailing in the rest of the stanza we are enabled to tell whether it is complete or not. Shakespeare's *Julius Cæsar* is written in iambic pentameter verse. Knowing this, we can detect the hypercatalectic and catalectic lines.

You all did see that on the Lupercal
I thrice presented him a kingly crown
Which he did thrice refuse. Was this ambition?
Yet Brutus says he was ambitious. — SHAKESPEARE.

176. Cæsura. — Besides the pauses caused by rests or silences there is the cæsural pause which needs to be considered in reading verse. A cæsura is a pause determined by the sense. It coincides with some break in the sense. It is found in different parts of the verse and may be entirely lacking. Its observance does not noticeably interfere with the rhythm. In the following selection it is marked thus: ‖.

The sun came up ‖ upon the left,
Out of the sea ‖ came he;
And he shone bright, ‖ and on the right
Went down ‖ into the sea. — COLERIDGE.

Lives of great men ‖ all remind us
We can make our lives ‖ sublime,
And, departing, ‖ leave behind us,
Footprints ‖ on the sands of time.

— LONGFELLOW.

EXERCISES

Read the selections on page 295 in such a way as to indicate the position of the cæsural pauses.

177. Scansion. — Scansion is the separation of a line into the feet that compose it. In order to scan a line we must determine its rhythmic movement. The rhythmic movement determines the accented syllables. Sometimes, in scanning, only the accented syllables are marked; but usually the whole metrical scheme is indicated, as in the examples on page 296.

EXERCISES

Scan the following selections. Note substitutions and elisions.

1. The night has a thousand eyes,
And the day but one;
Yet the light of the bright world dies
With the dying sun.
The mind has a thousand eyes,
And the heart but one;
Yet the light of a whole life dies
When love is done. — FRANCIS W. BOURDILLON.

2. Laugh, and the world laughs with you,
Weep, and you weep alone;
For the sad old earth must borrow its mirth,
But has trouble enough of its own.
— ELLA WHEELER WILCOX.

3. Hear the robin in the rain,
Not a note does he complain,
But he fills the storm's refrain
With music of his own. — CHARLES COKE WOODE.

4. The mistletoe hung in the castle hall,
The holly branch shone on the old oak wall;
And the baron's retainers are blithe and gay,
And keeping their Christmas holiday.
— THOMAS HAYNES BAYLY.

178. Rime. — Rime is a regular recurrence of similar sounds. As here used it refers to terminal sounds, though in a broad sense it may include sounds either terminal or not.

Just as we expect a recurrence of accent in a line, so may we expect a recurrence of similar sounds at the end of certain lines of poetry. The interval between the rimes is of different lengths in different poems, but when the interval is once established, it should be followed throughout the poem. A rime out of place jars upon the rhythmic perfection of a stanza just as an accent out of place interferes with the rhythm of the verse.

Not only should the rimes occur at expected places, but they should be the expected rimes; that is, real rimes. If we are expecting a word that will rime with *blossom* and find *bosom*, or if we are expecting a rime for *breath* and find *beneath*, the effect is unpleasant. The rimes named above are based on spelling, while a real rime is based on sound. A correct rime should have precisely the same vowel and final consonant sounds, but different initial consonant sounds. For example: *death, breath; home, roam; tongue, young; debating, relating.*

Notice the arrangement of the rimes in the following selections: —

1. My soul to-day is far away,
Sailing the Vesuvian Bay;
My winged boat, a bird afloat,
Swings round the purple peaks remote.
— T. BUCHANAN READ.

2. I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down the valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges. — TENNYSON.

3. I know it is a sin
For me to sit and grin
At him here;
But the old three-cornered hat
And the breeches, and all that,
Are so queer! — HOLMES.

4. The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying;
Blow, bugle; answer, echoes, dying, dying, dying.
— TENNYSON.

5. Breathes there the man with soul so dead
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burned
As home his footsteps he hath turned
From wandering on a foreign strand!
If such there breathe, go mark him well:
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim:
Despite those titles, power, and pelf,
The wretch concentered all in self,
Living, shall forfeit fair renown
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonored, and unsung. — SCOTT.

179. Blank Verse. — Verse without rime is called blank verse. This is the most dignified of all kinds of verse, and is, therefore, appropriate for epic and dramatic poetry, where it is chiefly found. Although most blank verse makes use of the iambic pentameter measure, we find many exceptions. Read the following examples of blank verse to show the rhythm: —

1. So live, that when thy summons comes to join
The innumerable caravan which moves
To that mysterious realm, where each shall take
His chamber in the silent halls of death,
Thou go not like the quarry slave at night
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach thy grave
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

— BRYANT.

2. I stood upon the steps —
The last who left the door — and there I found
The lady and her friend. The elder turned
And with a cordial greeting took my hand,
And rallied me on my forgetfulness.
Her eyes, her smile, her manner, and her voice
Touched the quick springs of memory, and I spoke
Her name. She was my mother's early friend
Whose face I had not seen in all the years
That had flown over us, since, from her door,
I chased her lamb to where I found — myself.

— HOLLAND.

180. The Stanza. — Some of our verse is continuous, like Milton's *Paradise Lost* or Shakespeare's plays, but much of it is divided into groups called stanzas. The lines or verses composing a stanza are bound together by definite principles of rhythm and rime. Usually stanzas of the same poem have the same structure, but stanzas of different poems show a variety of structure.

Two of the most simple forms are the *couplet* and the *triplet*.

1. The western waves of ebbing day
Rolled o'er the glen their level way. — SCOTT.

2. A chieftain's daughter seemed the maid;
Her satin snood, her silken plaid,
Her golden brooch such birth betray'd. — SCOTT.

A stanza of four lines is called a *quatrain*. The lines of quatrains show a variety in the arrangement of their rimes. The first two lines may rime with each other and the last two with each other; the first and fourth may rime and the second and third; or the rimes may alternate. Notice the examples on page 306, and also the following: —

1. I ask not wealth, but power to take
And use the things I have aright.
Not years, but wisdom that shall make
My life a profit and delight. — PHŒBE CARY.

2. I count this thing to be grandly true:
That a noble deed is a step toward God, —
Lifting the soul from the common clod
To a purer air and a broader view. — HOLLAND.

A quatrain consisting of iambic pentameter verse with alternate rimes is called an *elegiac stanza*.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds. — GRAY.

The *Tennysonian stanza* consists of four iambic tetrameter lines in which the first line rimes with the fourth, and the second with the third.

Let knowledge grow from more to more,
But more of reverence in us dwell;
That mind and soul, according well,
May make one music as before. — TENNYSON.

Five and six line stanzas are found in a great variety. The following are examples: —

1. We look before and after,
And pine for what is not;
Our sincerest laughter
With some pain is fraught;
Our sweetest songs are those that tell of saddest thought. — SHELLEY.

2. And if I should live to be
The last leaf upon the tree
In the spring,
Let them smile as I do now,
At the old forsaken bough
Where I cling. — HOLMES.

3. The upper air burst into life;
And a hundred fire flags sheen,
To and fro they were hurried about;
And to and fro, and in and out,
The wan stars danced between. — COLERIDGE.

The *Spenserian stanza* consists of nine lines: the first eight are iambic pentameters, and the last line is an iambic hexameter, or Alexandrine. The following stanza shows the plan of the rimes: —

O Scotia! my dear, my native soil!
For whom my warmest wish to Heaven is sent!
Long may thy hardy sons of rustic toil
Be blest with health, and peace, and sweet content!
And oh! may Heaven their simple lives prevent

From luxury's contagion, weak and vile!
Then, howe'er crowns and coronets be rent,
A virtuous populace may rise the while,
And stand a wall of fire around their much loved isle.

— BURNS.

EXERCISES

A. Scan the following: —

Our birth is but a sleep and a forgetting:
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar:
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home. — WORDSWORTH.

Into the sunshine,
Full of the light,
Leaping and flashing
From morn till night! — LOWELL.

B. Name each verse in the following stanza: —

Hear the sledges with the bells —
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight —
Keeping time, time, time,
In a sort of Runic rhyme
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —
From the jingling and the tinkling of the bells. — POE.

181. Kinds of Poetry. — There are three general classes of poetry: *narrative*, *lyric*, and *dramatic*.

Note. A further classification might be made including *didactic poetry*, which is designed to teach, and *satirical poetry*, which holds up folly to ridicule or vice to scorn.

A. Narrative poetry, as may be inferred from its name, relates events which may be either real or imaginary. Its chief varieties are the *epic*, the *metrical romance* or lesser epic, the *metrical tale*, and the *ballad*.

1. *An epic poem* is an extended narrative of an elevated character dealing with heroic exploits, which are frequently under supernatural control. This kind of poetry is characterized by intricacy of plot, by delineation of noble types of character, by its descriptive effects, by its elevated language, and by its seriousness of tone. The epic is considered as the highest effort of man's poetic genius. It is so difficult to produce an epic that but few literatures contain more than one. Homer's *Iliad* and *Odyssey*, Virgil's *Æneid*, the German *Nibelungenlied*, the Spanish *Cid*, Dante's *Divine Comedy*, and Milton's *Paradise Lost* are important epics found in different literatures.

2. *A metrical romance*, or lesser epic, is a narrative poem, shorter and less dignified than the epic. Longfellow's *Evangeline* and Scott's *Marmion* and *Lady of the Lake* are examples of this kind of poetry.

3. *A metrical tale* is a narrative poem somewhat simpler and shorter than the metrical romance, but more complex than the ballad. Longfellow's *Tales of a Wayside Inn*, Tennyson's *Enoch Arden*, and Lowell's *Vision of Sir Launfal* are examples of the tale.

4. *A ballad* is the shortest and most simple of all narrative poems. It relates but a single incident and has a very simple structure. Many of the Robin Hood ballads are well known.

Macaulay's *Lays of Ancient Rome*, Longfellow's *Wreck of the Hesperus*, and Browning's *Hervé Riel* are other examples of the ballad.

It may be well to note here that it is not always possible to draw definite lines between two different kinds of narrative poetry. Frequently there is a difference of opinion as to the classification.

B. Lyric poetry was the name originally applied to poetry that was to be sung to the accompaniment of the lyre, but now the name is often applied to poems that are not intended to be sung at all. Lyric poetry deals primarily with the feelings and emotions. Love, hate, jealousy, grief, hope, and praise are emotions that may be expressed in lyric poetry. Its chief varieties are the *song*, the *ode*, the *elegy*, and the *sonnet*.

1. *A song* is a short poem intended to be sung. Songs may be sacred or secular. *Jerusalem, the Golden*, and *Lead, Kindly Light*, are examples of sacred songs. Secular songs may be patriotic, convivial, or sentimental.

2. *An ode* expresses exalted emotion and is more complex in structure than the song. Some of the best odes in our language are Dryden's *A Song for St. Cecilia's Day*, Wordsworth's ode, *Intimations of Immortality*, Keats's *Ode on a Grecian Urn*, Shelley's ode, *To a Skylark*, and Lowell's *Commemoration Ode*.

3. *An elegy* is a lyric pervaded by the feeling of grief or melancholy. Milton's *Lycidas*, Tennyson's *In Memoriam*, and Gray's *Elegy in a Country Churchyard* are all noted elegies.

4. *A sonnet* is a lyric poem of fourteen lines. It is not a stanza taken from a poem, but is a complete poem itself. In the Italian sonnet and those modeled after it, the emotional feeling rises through the first two quatrains, reaching its climax at or near the end of the eighth line, and then sub-

sides through the two tercets which make up the remaining six lines. If the sentiment expressed does not adjust itself to this ebb and flow, it is not suitable for a sonnet. Milton's sonnet *On his Blindness* is one of the best. Notice the emotional transition in the middle of the eighth line. This sonnet will illustrate also the fixed rime scheme: —

When I consider how my light is spent
Ere half my days, in this dark world and wide,
And that one talent, which is death to hide,
Lodged with me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest he, returning, chide;
Doth God exact day labor, light denied?
I fondly ask. But Patience, to prevent
That murmur, soon replies, God doth not need,
Either man's work or his own gifts. Who best
Bear his mild yoke, they serve him best. His state
Is kingly; thousands at his bidding speed,
And post o'er land and ocean without rest;
They also serve who only stand and wait. — MILTON.

There is a form of sonnet called the Shakespearean which differs in its arrangement from the Italian sonnet.

C. Dramatic poetry tells a story by means of dialogue and action. Some poems such as Coleridge's *Ancient Mariner* have a large narrative element, though they are at the same time highly dramatic. It is difficult in many cases to tell whether such poems should be classed as narrative or as dramatic. The most important type of dramatic poetry is intended to be acted and is called *drama*. The drama has been discussed in the preceding chapter.

VIII. ENGLISH GRAMMAR

182. English Grammar is a systematic statement of the principles and the usages of the English language.

The principles are derived from a study of the development of the language. The authority upon which usage rests is largely the standard literature of modern times. This is necessarily so, because language is constantly changing. Many words and idioms once in current use are now obsolete or obsolescent. One needs only to turn the pages of Shakespeare's plays for evidence of the differences in vocabulary, in meaning of words, and in idiom between our day and the Elizabethan age. More striking than the loss of words or the changes in meaning is the rapid increase in the number of words in the vocabulary. Every new invention and discovery demands new words. Dictionary makers find it difficult to keep abreast of the age.

EXERCISES

A. From one of Shakespeare's plays that you have read make a list of ten words likely to be unfamiliar to the ordinary reader.

B. Give five new words that have come into current use in connection with the automobile, with flying machines, or with any other inventions.

C. What changes in meaning are the words, *nice, awful, lovely, fine*, etc., undergoing in consequence of popular misuse?

D. Can you give four common idioms current in your

community that are likely to become reputable English because of people's persistence in using them?

E. Mention five of the commonest ungrammatical expressions that you hear. How do you account for their prevalence?

F. In an unabridged dictionary, look up the history of the words, *silly, knave, sanctimonious, naughty.*

GRAMMATICAL ELEMENTS

183. Words, phrases, and clauses are called the **grammatical elements.**

1. A **word** is the written or the spoken expression of an idea. It is the unit of the sentence.

boy, away, go.

2. A **phrase** is a group of words containing neither a subject nor a predicate, and itself used as a single part of speech.

He went *into the house.*

3. A **clause** is a group of words containing both a subject and a predicate, and itself used as a part of a sentence.

The clouds disappeared, and *the sun shone forth.*
He saw me near the door when I came home.

GRAMMATICAL PROCESSES

184. Classification, inflection, and syntax are called the **grammatical processes.**

1. **Classification** is the process of arranging words or word groups in classes. We classify words as parts of speech; groups of words as phrases, clauses, and sentences; sentences as simple, complex, and compound, etc.

2. **Inflection** is a change in the form of a word to show some change in its use or meaning. Nouns and pronouns are inflected to indicate gender, number, and case; adjec-

tives and adverbs, to indicate comparison; verbs, to show voice, mode, tense, person, and number.

Note. Many changes that were formerly inflections, but are now indicated by prepositions, auxiliaries, etc., are still described as inflections. Thus, *person* is sometimes called an inflection of nouns and pronouns, although nouns do not change their *form* for person, and different words are used for pronouns of the first, second, and third persons.

3. **Syntax** treats of the ways in which words are joined in sentences. This term is derived from a Greek word that means "arrangement." The syntax of a word, then, is its relation to some other part or parts of a sentence. A noun in the nominative or the objective case usually sustains a close relation to a verb in the sentence; a relative pronoun, to its antecedent and to a verb; a preposition, to an object and to some other word, etc.

4. **Parsing** means stating the classification, inflection, and syntax of a word.

5. **Analysis** of a sentence means separating it into its component parts.

PARTS OF SPEECH

185. Words are classified according to their use into eight **parts of speech**: noun, pronoun, adjective, verb, adverb, preposition, conjunction, interjection.

1. A **noun** is a word or words used as a name.

2. A **pronoun** is a word used instead of a noun.

3. An **adjective** is a word used to modify the meaning of a noun or the equivalent of a noun.

4. A **verb** is a word or words by means of which an assertion is made.

5. An **adverb** is a word used to modify the meaning of a verb, an adjective, or another adverb.

6. A **preposition** is a word that connects and shows the

relation between a noun or a pronoun, called its object, and some other word in the sentence.

7. A **conjunction** is a word that connects words or groups of words.

8. An **interjection** is a word that gives sudden expression to an emotion. It has no grammatical relation.

NOUNS

186. A **noun** is a word or words used as a name. A noun may be used to name an object, a person, a place, an action, a quality, or a condition.

Object	Person	Place	Action	Quality	Condition
cap	*John*	*Chicago*	*playing*	*truth*	*poverty*

Classification of Nouns

187. Nouns are of two classes: proper and common.

188. A **proper noun** is the name of an individual person, place, or thing. A proper noun is always begun with a capital letter.

Henry, Boston, England, March.

189. A **common noun** is a name applied to any one of a class of persons, places, or things or is used to name an action, a quality, or a condition.

man, street, book, reading, greatness, wealth.

Common nouns are subdivided into three classes: concrete, abstract, and collective.

1. A **concrete noun** is the name of a person, a place, or a thing that exists in space.

man, barn, plow, ladder, chair.

2. An **abstract noun** is the name of an action, a quality, or a condition that does not occupy space. (For abstract nouns that name an action see gerunds and verbal nouns,

Sections 244 and 255.) Abstract nouns are often formed from other words by adding *ness, th, ery, hood, ing,* etc.

good, *goodness:* grow, *growth;* image, *imagery;* child, *childhood.*

3. A **collective noun** is the name of a group of persons or things considered as one.

mob, crowd, committee, congress.

Inflection of Nouns

190. Nouns are inflected to indicate gender, number, and case.

191. Gender is a grammatical distinction denoting sex. There are three genders: masculine, feminine, and neuter.

1. The names of males are in the **masculine gender.**

boy, man, John, farmer.

2. The names of females are in the **feminine gender.**

girl, woman, laundress, Mary.

3. The names of things without sex are in the **neuter gender.**

box, head, tree, lamp.

Note. Names that do not indicate sex are said to be in the *common gender: cat, bird, cattle, deer.*

There are three ways of indicating gender:—

(1) By the use of different words: *son, daughter.*

(2) By the use of prefixes: *man*servant, *maid*servant.

(3) By the use of suffixes: host, host*ess*; hero, hero*ine.*

192. Number is a grammatical distinction that shows whether a noun or a pronoun names one thing or more than one. There are two numbers: **singular** (denoting one) and **plural** (denoting more than one).

193. Formation of the Plural. — There are three ways of forming the plural: —

1. The plural of most nouns is formed by adding *s* or *es* to the singular.

day, days; horse, horses; dog, dogs.

Note a. In compound words the *s* is usually added to the principal word: *son-in-law, sons-in-law.*

Note b. In some compound words both parts are made plural: manservant, *menservants.* Either *the Miss Blakes* or *the Misses Blake* may be used.

Note c. In words compounded with *ful*, the *s* is added to the last syllable: *handful, handfuls; spoonful, spoonfuls.* The *s* may, however, be added to the principal word to indicate that more than one cup, hand, or spoon, etc., are filled: *spoonsful, cupsful.*

Note d. Nouns ending in *y* preceded by a consonant change *y* to *i* and add *es: lady, ladies; duty, duties.* Nouns ending in *y* preceded by a vowel form the plural regularly: *valley, valleys.*

Note e. Some nouns ending in *o* preceded by a consonant form their plural by adding *es* to the singular: *echo, echoes; veto, vetoes; cargo, cargoes; negro, negroes; motto, mottoes; potato, potatoes.* Other nouns of this class generally form their plurals regularly, though usage differs with regard to some of them. Those in which final *o* is preceded by a vowel form their plurals regularly: *cameo, cameos; punctilio, punctilios.*

Note f. Some nouns ending in *f* or *fe* change *f* to *v* and add *es* or *s: calf, calves; elf, elves; knife, knives; wife, wives.* Notice, however: *cliff, cliffs; roof, roofs; chief, chiefs;* etc.

Note g. The plural of letters and figures is formed by adding *'s.* The plural of words indicating numbers is formed regularly: 2, 2*'s*; 3, 3*'s*; *t, t's; ten, tens; five, fives.*

2. The plural of a few nouns is formed by the use of *en.*

ox, oxen.

3. The plural of some nouns is formed by changing vowel sounds.

foot, feet; tooth, teeth; mouse, mice; man, men.

Other points to be noted concerning the formation of the plural of nouns are as follows: —

(1) Many words derived from foreign languages retain the plural of the language from which they are derived: —

alumna, alumnæ; alumnus, alumni; analysis, analyses; datum, data; erratum, errata; crisis, crises; bacterium, bacteria; hypothesis, hypotheses; parenthesis, parentheses; thesis, theses; criterion, criteria; focus, foci.

Note a. Some foreign words have also a regular English plural: *appendix, appendices* or *appendixes; cherubim, cherubi* or *cherubs; formula, formulæ* or *formulas; genus, genera* or *genuses; memorandum, memoranda* or *memorandums.*

(2) Some nouns have two plurals with different meanings.

brother	*brothers* (by blood),	*brethren* (of a society).
cloth	*cloths* (kinds of cloth),	*clothes* (garments).
index	*indexes* (to books),	*indices* (to algebraic quantities).

(3) Some nouns have the same form for both the singular and the plural.

deer, sheep.

(4) Some nouns are used only in the plural.

scissors, thanks, tongs.

(5) Some nouns have no plural.

pride, flesh.

(6) Some nouns are plural in form but singular in meaning.

news, politics, alms.

194. Case is a grammatical distinction that shows the relation that a noun or a pronoun bears to other words in the sentence. The case of a noun or a pronoun is determined by the *use* that it has in the sentence. There are three cases: nominative, possessive, and objective.

1. The **nominative case** is the case of the subject and answers the questions, Who or What?

John runs. *Marbles* are round. *Mary* is tall.

2. The **objective case** is the case of the direct object and answers the questions, Whom or What?

Every mother loves her *children*. The man saw a *horse*.

Note. When the direct object has the same meaning as the verb, it is often called the *cognate object*: "He lived a *life* of pleasure."

3. The **possessive case** primarily shows ownership.

John's sled; the *boy's* hat.

Sometimes, however, it has a wider meaning.

My *brother's* funeral; for *Henry's* sake.

Note a. The possessive is properly used only with names of living beings. With names of inanimate objects the preposition *of* should be used; as, the hardness of *the rock* (not, *the rock's hardness*). We do, however, say *for conscience' sake*, *for goodness' sake*, etc.

Note b. There are now only two case forms of English nouns, one for the nominative and the objective, and one for the possessive. It seems wise, however, to present three cases of nouns, although there are only two forms, for two reasons: to make sentence analysis easier, and to maintain as close relationship as possible between the pronoun (which has three case forms) and the noun.

Note c. The possessive is sometimes used without belonging to any noun in the sentence: "My quarrel and the English *queen's* are one."

Note d. The peculiar form of the double possessive has developed by uniting the old English possessive suffix with the *of*, which represents the French sign of the possessive: "He wore that strange hat *of* his *father's*."

195. Formation of the Possessive Case. — 1. Singular nouns form the possessive case by adding *'s*.

The *boy's* hat; the *girl's* dress; the *man's* horse.

Note a. When a singular noun ends in *s* (or the sound of *s*), it is preferable to form the possessive by adding *'s*, but in order to avoid too great a succession of *s* sounds, the possessive is formed in a few cases by adding the apostrophe alone: *Charles's* ball; *Burns's* poems; *Keats's* writings; *Moss's* brother. In *Jesus'* name; for *goodness'* sake; for *conscience'* sake; *Shays'* Rebellion.

Note b. A few indefinite pronouns have the *'s*: *one's*.

Note c. *His*, *hers*, *its*, *ours*, *yours*, and *theirs* have no apostrophe.

2. Plural nouns not ending in *s* form the possessive case by adding *'s*.

The *children's* hour; the *men's room.*

3. Plural nouns ending in *s* form the possessive case by adding the apostrophe alone.

The *boys'* playground.

Other points to be noted concerning the formation of the possessive case are as follows: —

(1) Compound nouns form the possessive by adding *'s* to the last part.

son-in-law's; manservant's.

(2) When two names are used to denote joint ownership, the possessive is formed by adding *'s* to the last.

Bradbury and Emery's Algebra.

(3) With nouns in apposition, the possessive sign is added to the last only.

My sister *Mary's* hat.

Syntax of Nouns

196. A noun is in the **nominative case** when used: —

1. *As the subject of a verb.*

Dogs bark. *Alice* is beautiful.

2. *As a subjective complement.* A word that refers to the subject and completes the meaning of a verb is a subjective complement. A noun or a pronoun used as a subjective complement has the same meaning as the subject, is in the nominative case, and is sometimes called a *predicate nominative.* (For complements, see Section 281.)

John is a *blacksmith.* Mr. Parsons was elected *senator.*

3. *As nominative of direct address.* A noun used in direct address is in the nominative case. It is not connected with

any verb. The nominative of direct address is called also the *vocative case.*

John, you are growing very tall. Come here, *Mary.*

Note. Nouns used in this way are sometimes said to be *independent by direct address.*

4. *As exclamatory nominative.* A noun used in exclamation without a verb is in the nominative case.

A *sail!* A *sail!* Now rescue is at hand.
Alas, the *day*, when I was born!

Note. Nouns used in this way are sometimes said to be *independent by exclamation.*

5. *As nominative absolute.* A noun used with a participle, expressed or understood, without grammatical relation to the rest of the sentence, is in the nominative absolute.

A *storm* coming on, we fled to shelter.
The *fire* over, the crowd dispersed.

6. *In apposition with a nominative.* A noun used with another noun to explain it, is called an *appositive.* An appositive is always in the same case as the noun that it explains. An appositive with a nominative is therefore also nominative.

Milton, the *poet*, was blind. Here lies our sovereign lord, the *king.*

197. A noun is in the **objective case** when used: —

1. *As the direct object of a transitive verb.*

Carl struck the *dog.*

2. *As an objective complement.* A word that refers to the direct object and completes the meaning of the verb is an objective complement. A noun or a pronoun used as an objective complement has the same meaning as the object and is in the objective case. (For complements, see Section 281.)

They crowned him *king.* The crew elected Henry *captain.*

3. *As the indirect object of a verb.* The indirect object answers the question, For whom? or To whom? This is sometimes called the *dative case.*

Give the *baby* a top. Will you make *John* a coat?

4. *As the object of a preposition.*

The edge of the *knife* is sharp. She sent the boy on an *errand.*

5. *As the subject of an infinitive.* (See Section 210, 4.)

He commanded the *man* to go at once.

6. *As a complement of the infinitive "to be."* (See Section 210, 5.)

I thought it to be *John.*

7. *As an adverbial noun.* Nouns denoting time, distance, value, measure, etc., are adverbial in use and are in the objective case.

The boy ran a *mile.* He came last *week.*

8. *In apposition* with another noun in the objective case.

I saw Stanley, the great *explorer.*

198. Equivalents for Nouns.

1. *Pronouns.*

John gave *his* father a book for Christmas.

2. *Adjectives.*

The *good* alone are truly great.

3. *Adverbs.*

I do not understand the *whys* and *wherefores* of the process.

4. *Gerunds, or infinitives* in *ing.*

Seeing is *believing.*

5. *Infinitives or infinitive phrases.*

With him, *to think* is *to act.*

6. *Clauses.*

It is hard for me to believe *that she took the money.*

Noun clauses may be used as subject, object, subjective complement, and appositive.

7. *Prepositional phrase.*

"*For my country's sake*" is a phrase to stir men's blood.

EXERCISES

A. Name the class to which each of the following nouns belongs. Capitalize all proper nouns: —

ripple, curfew, patience, creator, hudson, courage, joy, chicago singing, indian, beauty, army, mercy.

B. Give the feminine corresponding to each one of the following nouns: —

abbot, enchanter, marquis, protector, executor, administrator, testator, tiger.

C. Give the plural of each of the following: —

solo, buffalo, stiletto, domino, embryo, louse, goose, child, trout, mackerel, phenomenon, focus.

D. What is the derivation or origin of each one of the following nouns? To what class did it belong originally? To what class does it belong now?

china (crockery), port (wine), levant, guillotine, macadam.

E. Make a list of six abstract nouns derived from verbs by changing the ending or adding a suffix.

F. In Carlyle's *Burns* or in Milton's *Minor Poems*, find ten common nouns made proper by personification.

G. Compose sentences in which you use as nouns these parts of speech: preposition, adverb, conjunction, adjective, verb.

H. In the sentences on p. 326, parse every noun: —

Note. In parsing a noun, give the class to which it belongs; its gender, number, case; its office in the sentence. (The relation it sustains to some other part of the sentence is its syntax.)

MODEL. *The boy is his father's helper.*

Boy is a common noun, masculine gender, singular number, nominative case, subject of the verb *is*. *Father's* is a common noun, masculine gender, singular number, possessive case, modifying the noun *helper*. *Helper* is a common noun, neuter gender, singular number, nominative case, used as subjective complement.

1. Washington, the first President of the United States, was a native of Virginia.
2. The play over, they left the theater.
3. Robert, you may read this essay.
4. This hat is worth three dollars.
5. Alas, poor soul! it could not be.
6. He appears every inch a gentleman.
7. Robert and Lucy's teacher dined with us to-day.
8. The people elected Mr. Taft President.
9. After having walked a mile, they came to the city.
10. The captain ordered James to report for duty.
11. They sent Harry, the newsboy, away to the country.
12. The officer believed the boy to be guilty.

In the selection on page 44, give the syntax of every noun.

PRONOUNS

199. A **pronoun** is a word used instead of a noun.

John recited well to-day; *he* has evidently been studying.

CLASSIFICATION OF PRONOUNS

200. Pronouns are divided into four classes: personal, relative, interrogative, and adjective.

201. A **personal pronoun** is a pronoun that indicates by its form the speaker, the person spoken to, or the person or thing spoken of. The pronoun denoting the speaker is *I* (plural *we*), and is called the *first personal pronoun*. The pronoun denoting the person spoken to is *you* (plural *you*), and is called

the *second personal pronoun*. The pronouns denoting the person or thing spoken of are *he*, *she*, and *it* (plural *they*), and are called the *third personal pronouns*.

Inflection of Personal Pronouns

202. Pronouns are inflected, or changed in form, to indicate gender, number, and case. A tabular statement that shows gender, number, and case is called a **declension.**

203. Declension of Personal Pronouns.

1. First Person	*Singular*	*Plural*
Nominative	I	we
Possessive	my (mine)	our (ours)
Objective	me	us

2. Second Person	*Singular*		*Plural*
Nominative	you	thou	you
Possessive	your (yours)	thy (thine)	your (yours)
Objective	you	thee	you

3. Third Person	*Singular*			*Plural*
	Masculine	Feminine	Neuter	
Nominative	he	she	it	they
Possessive	his	her (hers)	its	their (theirs)
Objective	him	her	it	them

204. Compound personal pronouns are formed by adding *self* and its plural *selves* to certain forms of the personal pronouns. They have the same form for both the nominative and the objective, and have no possessive.

myself, *herself*, *himself*, *ourselves*, *themselves*, etc.

1. A compound personal pronoun is generally used reflexively in the objective case and becomes the *reflexive object.*

You burned *yourself.*

2. Sometimes a compound personal pronoun is used for emphasis.

He *himself* is coming.

Note. A compound personal pronoun should not be used in place of a personal pronoun: "John and *I* (not *myself*) went."

205. A relative pronoun stands for a noun, and also connects one part of a sentence with another. It is, therefore, both a noun and a conjunction and may be called a *conjunctive pronoun.*

People *who* live in glass houses should not throw stones.

The noun or the pronoun to which the relative pronoun refers is called the **antecedent.** The relative pronouns are *that, who, which,* and *what. As* and *but* are sometimes relatives.

1. *That* is the relative pronoun generally used when the meaning is to be limited or *restricted.*

The boat *that* I built last year is for sale.

2. *Who* and *which* are generally used when a new idea is to be added to the antecedent. *Who* is used when the antecedent is a person; *which,* when the antecedent is not a person.

My brother, *who* is an engineer, came to visit me.
The boat, *which* I now saw clearly, was painted green.

Who is the only relative pronoun that has a declension.

	Singular and Plural
Nominative,	who
Possessive,	whose
Objective,	whom

3. *What* is a *compound* or *double relative* equal to *that which. That* is the antecedent of *which. What* therefore carries its antecedent within itself.

The word expresses *what* I mean. The word expresses *that which* I mean.

4. *As* is a relative pronoun when used after *such, same, so, much,* etc.

He believes the same *as* you do.
Such persons will be appointed *as* you select.

5. *But* is often a relative pronoun after a negative. It is equivalent to *who* plus *not, which* plus *not* or *that* plus *not.*

There is not a man *but* has shown some enthusiasm over the game.

206. An **interrogative pronoun** is one used to ask a question. The interrogative pronouns are *who, which,* and *what.*

1. *Who* refers to persons only.

Who is coming?

2. *Which* may apply to either persons or things.

Which of the boys is your brother? *Which* is your hat?

3. *What* refers to animals or things.

What have you there?

Who is the only interrogative pronoun that has a declension. Its declension is the same as that of the relative *who.*

207. Some words that are often used as adjectives may also be used as pronouns and when so used are called **adjective pronouns.** Adjective pronouns are of two kinds: demonstrative and indefinite.

1. A **demonstrative pronoun** is an adjective pronoun that points out definitely that to which it refers. The demonstrative pronouns are *this* and *that* (plurals *these* and *those*).

This is my book. (Demonstrative adjective pronoun.)
This book is mine. (Pronominal adjective.)
These are busy days. (Demonstrative adjective pronoun.)
These days are full of toil. (Pronominal adjective.)

2. An **indefinite pronoun** is an adjective pronoun that does not point out definitely. The chief indefinite pronouns are:

one, none, many, any, other, several, few, some, all, each, such, either, neither, etc.

Each may do as he pleases. (Indefinite adjective pronoun.)
Each man may do as he pleases. (Pronominal adjective.)

Note a. *One* may have a possessive case: "*One's* own children are interesting." It may be used in the plural: "I picked the big *ones*."

Note b. *Any* and *some* are always plural except when used with *one:* "*Any* may come who wish." "*Any one* may come who wishes."

Syntax of Pronouns

208. In general, pronouns may stand in the same relations in the sentence as nouns. This is not true of all the relations or of all the pronouns. The common uses of the pronoun in the nominative case are: as *subject of a verb;* as *subjective complement;* as *appositive;* in *direct address.* In the objective case we often find the pronouns used thus: as *direct object of a transitive verb;* as *indirect object of a verb;* as *object of a preposition;* as an *appositive;* as *subject of an infinitive;* as *object of an infinitive;* as *complement of the infinitive, to be.*

209. A pronoun agrees with its antecedent in gender, person, and number, but not in case.

Note a. The pronoun *it* is used idiomatically.

1. As a grammatical subject to stand for the logical subject: "*It* is wrong to say this."
2. As an impersonal subject: "*It* rains."
3. As an indefinite object of a verb or a preposition: "He lorded *it* with a high hand."

210. Cautions and Suggestions.

1. Be careful not to use the apostrophe in the possessive forms, *its, yours, ours,* and *theirs.*

2. Be careful to use the nominative form of a pronoun used as a subjective complement.

It is *I*; it is *they.*

3. Be sure that the pronoun agrees in number with its antecedent. One of the most common violations of this rule is in using *their* in such sentences as the following: —

Every boy and girl must arrange *his* desk.
Who has lost *his* book?

The use of *every* and the form *has* obliges us to make the possessive pronouns singular and masculine.

Note. This principle is sometimes violated by good writers. In some cases the violation may be defended on the ground that the antecedent includes or implies both genders.

4. The so-called subject of an infinitive is always in the objective case.

I asked *him* to go.

5. The subjective complement will agree in case with the subject of the verb. Hence the subjective complement of an infinitive is in the objective case.

I knew it (obj.) to be *him*.

The subjective complement of a finite verb, however, is in the nominative case: —

I knew it (nom.) was *he*.

6. Words should be so arranged in a sentence that there will be no doubt in the mind concerning the antecedent of the pronoun.

EXERCISES

A. Write a sentence in which you use an interrogative, a demonstrative, and a relative pronoun.

B. Write a sentence in which you use both *but* and *as* as relative pronouns.

C. In the same sentence, use *that* and *which* correctly as relative pronouns.

D. Write a sentence in which you use three personal pronouns, — one in the third person, one in the second person, and one in the first person.

E. Explain why the following are incorrect: —

1. It is me.
2. Each one did their own work.
3. He and I was there.

F. In the blank spaces, supply the proper relative pronoun: —

1. —— are you going to bestow that upon?
2. —— do you say that I am?
3. —— am I supposed to be?
4. How can we tell —— to trust?
5. He is a boy —— I know to be honest.

G. In the blank spaces, supply the proper relative pronouns: —

1. It is I —— you hear and —— you know.
2. He catches the apple —— I am throwing.
3. He ran to the horse on —— she sat.
4. There are as many —— I can use.

H. In the following sentences supply the correct forms of personal or reflexive pronouns: —

1. John —— wrote that letter.
2. You are nearly as heavy as ——.
3. I know that it is ——.
4. Let —— who blames you answer that.

I. Use the proper reflexive pronouns in the following sentences: —

1. He hurt ——.
2. Everybody must look out for ——.
3. One must provide —— with a ticket.
4. Each helped —— to the soup.
5. They brought the disaster upon ——.

J. Insert the proper form of a personal pronoun in each blank, and give the reason for your choice: —

1. I am nearly as tall as ——.
2. I know that it was ——.
3. Boys like Tom and —— should know better.
4. You play the piano better than ——.
5. It is —— whom you wish to see.

K. In the following sentences, parse all the pronouns: —

Note. To parse pronouns, give class, inflection, and syntax. Follow the general plan of parsing nouns. Person, in pronouns, is more important than in nouns. The antecedent and its relation to the pronoun should be noted carefully.

MODEL. *The man that dishonors his country's flag is no friend of mine.*

That is a restrictive relative pronoun, singular number, masculine gender, in agreement with its antecedent *man* in gender and number; it is the subject of the verb *dishonors.*

His is a personal pronoun, third person, singular number, masculine gender, possessive case; it modifies the noun *flag.*

Mine is a personal pronoun, first person, singular number, common or indeterminate gender; although possessive in form, it is used substantively as the object of the preposition *of.*

1. The boy's father gave him a boat.
2. They elected me chairman of the meeting.
3. Her friends gave her a watch, which she still carries.
4. The officer gave the offender, poor me by the way, a severe scolding.
5. Let each do his duty.
6. It is we who will suffer for this.
7. There are none of these prisoners but deserve better treatment.
8. It is she and not I whom you punish.
9. What we do will determine what we shall be.
10. "I am what I am," are Scriptural words.
11. He reads whatever he pleases.

ADJECTIVES

211. An **adjective** is a word used to modify the meaning of a noun or of the equivalent of a noun. Its purpose is either to describe the qualities of the noun it modifies or to point out or limit the class to which that noun belongs. Since an adjective is a word *added* to a noun, it never stands alone unless a noun is understood.

That is a lively *little* dog. The *good* ( ) are ( ) *happy*.

Note. A modifier is a word or a group of words used to add to the meaning of another word or group of words.

Classification of Adjectives

212. Adjectives are of two classes: qualitative and limiting.

213. A **qualitative adjective** denotes a quality of the thing named and answers the question, Of what kind? Qualitative adjectives are sometimes called *descriptive* adjectives.

A *blue* and *white* dress; a *happy* boy; a *sour* apple.

214. A **limiting adjective** either *points out* that which is named or indicates *number* or *quantity*. Limiting adjectives are sometimes called *definitive* adjectives.

This stick is a good one. *Twelve* apples fill my basket.

Limiting adjectives may be subdivided as follows: —

1. **Pronominal adjectives.** Some words that are often used as pronouns may also be used as adjectives and when so used are called pronominal adjectives. The chief pronominal adjectives are *which*, *what*, and their compounds and the demonstratives and indefinites. (See Section 207.)

Which book have you?
Take *whichever* book you like.
This book is good.
Many visitors came.

Note. Pronominal adjectives formed from interrogative and relative pronouns are sometimes called respectively *interrogative* and *relative adjectives.*

2. **Numerals,** both cardinal and ordinal: *one, first,* etc.

3. **Articles:** *a, an, the.*

Inflection of Adjectives

215. Only the adjectives *this* and *that* are inflected for number. None are inflected for case. Many of them, however, change their form to express a difference in degree. This inflection is called comparison.

216. Comparison of adjectives is a grammatical distinction that indicates the degree of quality expressed. Three degrees are used: the positive, the comparative, and the superlative.

1. The **positive degree** is the simple form of the adjective.

tall, sweet, short.

2. The **comparative degree** indicates a higher or a lower degree of the quality than is expressed by the positive. *Only two* objects can enter into this comparison.

taller, sweeter, shorter.

3. The **superlative degree** indicates the highest or the lowest degree of the quality that can be expressed. *Three or more* objects must enter into this comparison.

tallest, sweetest, shortest.

217. Adjectives are *compared* in three ways:—

1. Adjectives of one syllable and some of two syllables are compared by adding *er* to the positive to form the comparative and *est* to form the superlative.

large, larger, largest; poor, poorer, poorest.

2. Some adjectives of two syllables and all adjectives of more than two syllables are compared by using *more* or *less* for the comparative and *most* or *least* for the superlative.

beautiful, more (less) beautiful, most (least) beautiful.

3. Some adjectives are compared irregularly.

As these adjectives are in common use, we should be familiar with the correct forms.

Positive	Comparative	Superlative
bad, evil, ill	worse	worst
far	farther	farthest
good, well	better	best
fore	former	foremost, first
late	later, latter	latest, last
little	less	least
many, much	more	most
near	nearer	nearest, next
old	older, elder	oldest, eldest

The following words are used as adverbs or as prepositions in the positive degree, and as adjectives in the other two degrees: —

Positive	Comparative	Superlative
(forth)	further	furthest
(in)	inner	innermost, inmost
(out)	outer, utter	outmost, outermost, utmost, uttermost
(up)	upper	upmost, uppermost

Notice the following special uses: —

Farther and *farthest* refer to space.

He sits in the desk that is *farthest* from the window.

Further and *furthest* refer to progression in thought.

I wish to present a *further* argument.

Later and *latest* refer to time.

This is the superintendent's *latest* report.

Latter and *last* refer to position.

He lives in the *last* house on the street.

Elder and *eldest* refer to a family group.

She is my *eldest* daughter.

Older and *oldest* refer to any number.

She is the *oldest* girl here.

Note a. Many adjectives by their very nature do not admit of comparison; as, *favorite, final, supreme, future, two,* etc.

Note b. Sometimes comparison is less definitely expressed by suffixes or by employing words other than *more, most,* etc. The suffixes *-ish* and *-like* when added to certain adjectives may denote the positive degree. The words *somewhat* and *rather,* too, may be employed with similar effect. A higher degree may be expressed by use of the adverbs *very, surpassingly,* etc.

Syntax of Adjectives

218. Adjectives are used:—

1. *With the subject* to limit or modify its meaning.

This man is my friend.

2. *In the predicate* to complete the meaning. (Modifying the subject.)

The man is *trustworthy.* (Subjective complement.)

3. *In the predicate* to complete the meaning. (Modifying the object.)

He painted the house *white.* (Objective complement.)

219. Equivalents for Adjectives. — The following are used as equivalents for typical adjectives: —

1. *Nouns used as adjectives.*

A *campaign* song.

2. *Prepositional phrases.*

His little, nameless, unremember'd acts *of kindness* and *of love.*

3. *Participles or participial phrases.*

We saw a brook *running* between the alders.
Soldiers *hired to serve a foreign country* are called mercenaries.

4. *Relative clauses.*

This is the house *that Jack built.*

5. *Adverbs* (sometimes called *locative* adjectives).

The book *here* is the one I want.

220. Cautions concerning the Use of Adjectives.

1. When two or more adjectives modify the same noun, the article is placed only before the first, unless emphasis is desired.

He is *an* industrious, faithful pupil.

2. If the adjectives refer to different things, the article should be repeated before each adjective.

She has *a* white and *a* blue dress.

3. When two or more nouns are in apposition, the article is placed only before the first.

I received a telegram from Mr. Richards, *the* broker and real estate agent.

4. *This, these, that,* and *those* must agree in number with the noun they modify.

This kind of flowers; *those sorts* of seeds.

5. When but two things are compared, the comparative degree is used.

She has two children. The *younger* is five years old.

6. When *than* is used after a comparative, whatever is compared should be excluded from the class with which it is compared.

I like this house *better than any other* house; (not, I like this house better than any house).

7. Do not use *a* after *kind of, sort of,* etc.

What kind of man is he? (not, What kind of *a* man?)

One man does not constitute a class consisting of many kinds.

EXERCISES

A. Classify the following adjectives as qualitative or limiting: —

yonder, tall, aged, several, every, former, second, much, blessed.

B. Write five sentences containing adjectives derived from verbs (participial adjectives).

C. Write sentences with the relative pronouns *which* and *what* used as adjectives.

D. Write sentences with the interrogative pronouns *which* and *what* used as adjectives.

E. What parts of speech are used as adjectives in the quotations: —

"My then favorite of prose, Richard Hooker."
"Our sometime sister, now our queen."

F. Write sentences with the words *whichever* and *whatsoever* used as adjectives.

G. Employ *good* or *well* correctly in each of the following sentences: —

1. Your suit fits you ——.
2. He says the pen is not ——.
3. He does not feel ——.
4. He was so —— in running that he played the game ——.

H. Employ *most* or *almost* correctly in each of the following sentences. Give a reason for your choice.

1. You will find me at home —— any day.
2. —— men fear disgrace.
3. This gruel is —— too thick.
4. —— all aeronauts are likely to meet disaster.

I. In the following sentences parse every adjective.

Note. In parsing adjectives, give the class, degree, comparison; and name the noun which the adjective modifies.

MODEL. *The long journey made her ill.*

Long is a qualitative or descriptive adjective, positive degree; it modifies the noun *journey*. *Ill* is a descriptive adjective, positive degree; it modifies the pronoun *her*. (Objective complement.)

1. The brave young man knew not what service he was rendering.
2. The master had a twofold object in view.
3. The round heavy ball fell upon the boy's bare head.
4. You seem to be weary.
5. The apple tastes sweet.
6. Which red hat did you choose?

J. Give the syntax of every adjective in the selection from Shakespeare on page 76.

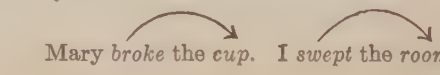
VERBS

221. A **verb** is a word or words by means of which an assertion is made. It is the verb that makes the sentence. Without it, thought cannot be put into speech. All the other words in the sentence take their places according to their relation to the verb. The verb is, therefore, the word of greatest importance.

CLASSIFICATION OF VERBS

222. Verbs are divided into two classes: transitive and intransitive.

1. A **transitive verb** requires a receiver of the action to complete the thought. *Transitive* means *passing over*. In active transitive verbs (see Section 225) the action passes over to an object.



2. An **intransitive verb** denotes a state, a feeling, or an action that does not pass over to an object. An intransitive verb, therefore, has no object.

The sun *shines*. John *grows*. The birds *sing*.

Note. The so-called *copulative verbs* are regarded by some as a class by themselves. They are *be*, *seem*, *appear*, etc.

Inflection of Verbs

223. Verbs are changed in form to show voice, mode, tense, person, and number. Some of these changes are in the form of the verbs themselves; as, *love*, *loved*. Others are indicated by **verb phrases**, that is, groups of two or more verbs used as one verb; as, *will love*, *have been doing*. Words that help form verb phrases are called **auxiliary verbs.**

224. **Voice** is that form of the verb which shows whether the grammatical subject is the *doer* or the *receiver* of the action. There are two voices: active and passive.

225. The verb is in the **active voice** when the doer of the action is the grammatical subject.

John *pushed* the sled.

226. The verb is in the **passive voice** when the receiver of the action becomes the grammatical subject.

The sled *was pushed* by John.

Only transitive verbs have a passive voice, since they alone have an object in the active voice that may become the subject in the passive voice.

Active	*Passive*
The cat caught the *squirrel*.	The *squirrel* was caught by the cat.

When a verb has both a direct and an indirect object in the active voice, either may be used as the subject in the passive. If the indirect object is so used, the direct object is retained. A passive verb may thus have a *retained object*.

Active	*Passive*
I gave Jane a *book*. (Book is object.)	A *book* was given to Jane by me. (*Book* is subject.)
	Jane was given a *book* by me. (Indirect object used as subject; *book* is retained object.)

The objective complement (see Section 281, 4) modifies the object of a verb in the active voice. When that object becomes the subject of a verb in the passive voice, the objective complement becomes a subjective complement.

Active	*Passive*
The class elected James *president*. (Objective complement.)	James was elected *president* by the class. (Subjective complement.)

Notice the difference in case between subjective complements and retained objects after verbs in the passive voice. The subjective complement means the same thing as the subject, but the retained object does not.

James was elected *president*. (Subjective complement, nominative case.)

Jane was given a *book*. (Retained object, objective case.)

227. Mode (or mood) is the form or use of a verb that indicates the manner in which a statement is made. The difference in the manner of assertion depends upon the attitude of mind of the speaker. There are three modes: indicative, imperative, and subjunctive.

228. The **indicative mode** is used to assert or assume something as a fact or to ask a direct question.

I *gave* the book to you. *Did* you *go* to school to-day?

229. The **imperative mode** is used to express command or entreaty. The imperative mode has only the second person.

Shut the door. *Do* not *go* that way.

Note. Exhortations are expressed by the imperative of *let* followed by the infinitive: "Let us leave this place."

230. The **subjunctive mode** is used to express condition, supposition, doubt, etc., or to imply a statement contrary to fact. It is employed: —

1. *In main clauses.*

(1) To express a wish, a prayer, or a desire.

Thy kingdom *come.*

(2) To make a contingent declaration, which amounts to the conclusion, or principal clause, in a sentence of which the condition is omitted.

I *could rest* here (if you would permit it).

2. *In dependent clauses.*

(1) To express a condition regarded as doubtful.

If the weather *be* pleasant, we shall have the picnic tomorrow.

(2) To express a condition contrary to fact.

Had he *followed* my directions, he would not have been lost.

(3) To express purpose.

Judge not that ye *be* not *judged.*

(4) To express a concession (assumed).

Though he *be* my enemy, I shall trust him.

(5) After words of commanding.

See that there *be* no loiterers here.

(5) After words of fearing.

I fear lest some evil *befall* you.

(6) In indirect questions.

Whether the tale *be* true or not I cannot say.

The verb *to be* has the following indicative and subjunctive forms in the present and past: —

	Indicative		*Subjunctive*		*Indicative*		*Subjunctive*
PRESENT	I am	(If)	I be	PAST	I was	(If)	I were
	Thou art		thou be		Thou wast		thou wert
	He is		he be		He was		he were
	We are		we be		We were		we were
	You are		you be		You were		you were
	They are		they be		They were		they were

In other verbs the indicative and subjunctive forms are the same, except that the second and third persons singular subjunctive have no personal endings.

Indicative: He *works*. Subjunctive: (If) he *work*.

Note. It is a growing custom to use indicative forms instead of subjunctive forms. It is probable also that the distinctions in thought are partially disappearing. Formerly, the two sentences,

If he *be* honest, he will pay me. (Subjunctive.)
If he *is* honest, he will pay me. (Indicative.)

differed in meaning. Now this distinction is not observed and the indicative forms are preferred.

231. Auxiliary verbs are those used in verb phrases to help express the meaning of other verbs. The chief auxiliaries are: *be* (*am, is, are, was, were*, etc.). *have* (*has, had*), *do* (*does, did*), *shall* and *will*.

was going, has gone, did go, will go.

Other verbs are used as auxiliaries, especially *may* and *should*, in the compound subjunctive tenses.

If I *should* visit him, I will tell you.
If I *may* have your attention, I will tell you something interesting.

These verbs may be used either as auxiliaries or as main verbs as shown in the following sentences: —

He *was* here yesterday.
He *was holding* his hat.
The man *has* a book in his hand.
The man *has found* a book.
There is the girl who *did* the work.
The girl *did* not *work* rapidly.

232. Certain **defective verbs** (that is, verbs lacking some forms), such as, *may, can, must, might, could, would*, and *should*, sometimes used as auxiliaries, are more often used as main verbs, as shown below: —

You *owe* a visit. (Main verb with noun as object.)
You *ought* to visit him. (Main verb with infinitive as object.)

You *should* visit him. (Main verb with infinitive without *to*, as object.)
If I *should visit* him, I will tell you. (Auxiliary with main verb *visit*.)

Note a. After *ought* the infinitive is used with *to*, but after the other defective verbs *to* is omitted: *ought to go, may go, can go.*

Note b. In the first person future indicative *shall* is an auxiliary verb, but *will* is not: "I will go" means "I will (*i.e.* decide) to go."

The distinction between the use of the defective verbs as auxiliaries or as main verbs is not always easily made, but, in general, when the sentence expresses condition, supposition, or doubt, the mode is subjunctive and these verbs are auxiliaries; but when the sentence expresses permission, power, necessity, determination, or obligation, they are main verbs. The latter use is sometimes called the *potential mode.*

Note. The infinitive is sometimes called a mode, but since it names an action, but does not assert it, the infinitive is not, properly speaking, a mode.

233. **Tense** is that form of the verb which is used to express time. Since there are three kinds of time, — present, past, and future, — there are three **primary tenses: present, past,** and **future.** The present tense and the past tense are indicated by the form of the verb. The future tense is indicated by the use of the auxiliaries *shall* and *will.*

PRESENT:	I *go.*	I *walk.*	The children *laugh.*
PAST:	I *went.*	I *walked.*	The children *laughed.*
FUTURE:	I *shall go.*	They *will walk.*	The children *will laugh.*

234. To denote completed or perfected action in each of the three kinds of time, there are three **secondary tenses: perfect, past perfect,** and **future perfect.** The perfect tenses are indicated by using some form of the auxiliary *have* with the past participle of the verb.

PRESENT PERFECT:	I *have gone.*	They *have walked.*
PAST PERFECT:	I *had gone.*	They *had walked.*
FUTURE PERFECT:	I *shall have gone.*	They *will have walked.*

235. An action that is continuing is expressed in the **progressive form**, active voice, by using some form of *to be* with the present participle of the verb. In the passive voice, continued action is denoted by using *being* between some forms of *be* and the past participle.

Active	*Passive*
He *is* (*was*, *has been*, etc.) playing.	My shoes *are* (*were*, etc.) *being polished.*

236. An action is expressed in the **emphatic form** by using *do* or *does* in the present tense and *did* in the past tense.

Present	Past
I *do believe.*	I *did believe.*

Note a. In a dependent clause of purpose *may* is used when the main verb is present or future; *might* is used when the main verb is any past tense, except the perfect tense, which may be followed by either *may* or *might:* "He sacrifices that he *may* appease the gods." "He has sacrificed that he *may* (might) appease the gods."

Note b. Dependent clauses of degree of any tense may follow any tense: "He works harder than I do (did) (have worked)" etc.

Note c. Must and *ought* are not inflected for tense and so are the same after all tenses.

Note d. The infinitive expresses time relative to the time expressed by the main verb. The present infinitive denotes time coincident with or following that denoted by the main verb. The perfect infinitive denotes action completed at the time of the main verb: "He tried to do his best." "He was to have performed the ceremony earlier."

237. The future tense is formed by combining *shall* or *will* with the root infinitive, without *to*.

The correct form of the *future tense* in assertions is here given:—

Singular	Plural
1. I shall fall.	1. We shall fall.
2. Thou wilt fall.	2. You will fall.
3. He will fall.	3. They will fall.

Note a. Will, in the *first* person, denotes determination or promise: "I will (am determined to) go."

Note b. *Shall*, in the *second* and *third* persons, is used to denote the determination of the speaker with reference to others.

Note c. In clauses introduced by *that*, expressed or understood, if the noun clause and the principal clause have *different* subjects, the same auxiliary is used that would be used were the subordinate clause used independently: "I fear we *shall* be late." "My friend is determined that her son *shall* not be left alone."

Note d. In all other subordinate clauses, *shall*, for all persons, denotes simple futurity; *will*, an expression of willingness or determination: "He thinks that he *shall* be there." "He promises that he *will* be there."

Note e. In questions, *shall* is always used in the first person; in the second and third persons the same auxiliary is used which is expected in the answer.

Note f. *Should* and *would* follow the rules for *shall* and *will*.

Note g. It is, in general, true that the tense of a subordinate clause changes when the tense of the main verb changes. This is known as the law of the *sequence* (or *following*) of tenses.

I *know* he *means* well. I *knew* he *meant* well.

Note h. The verb in the main clause and the verb in the subordinate clause are not necessarily in the same tense.

I think he *is* there.	I thought he *was* there.
I think he *was* there.	I thought he *had been* there.
I think he *will be* there.	I thought he *would be* there.

In general, the principle may be laid down that in a complex sentence the tense for both principal and subordinate clauses is that which the sense requires.

General truths and present facts should be expressed in the present tense, whatever the tense of the principal verb may be.

He believed that truth *is* unchangeable.
Who did you say *is* president of your society?

238. Number and Person. — The only inflection of most verbs for number and person is in the third person, singular number.

He *works*. She *plays*.

Notice, however, the changes in the form of *to be.*

PRESENT		PAST	
Singular	*Plural*	*Singular*	*Plural*
I *am.*	We *are.*	I *was.*	We *were.*
You *are* (Thou *art*).	You *are.*	You *were* (Thou *wert*).	You *were.*
He *is.*	They *are.*	He *was.*	They *were.*

Note. Changes occur in the second person when used with *thou*: thou *hast*, thou *workest.*

239. Conjugation is the name given to an orderly arrangement of all the forms and combinations of the verb that indicate voice, mode, tense, person, and number. (See any standard textbook on grammar for examples of conjugation.)

240. In order to give correctly all the forms and combinations of a verb, one must know three parts of the verb, called the **principal parts.** They are *the present tense, the past tense,* and *the past participle.*

241. Verbs that form the past tense and the past participle by adding *d* or *ed* are called **regular verbs.** All other verbs are called **irregular verbs.** Care should be taken to use the correct forms. See any standard textbook on grammar for a list of irregular verbs.

REGULAR VERBS			IRREGULAR VERBS		
Present Tense	*Past Tense*	*Past Participle*	*Present Tense*	*Past Tense*	*Past Participle*
love	loved	loved	sit	sat	sat
paint	painted	painted	set	set	set

VERBALS

242. The infinitive, the gerund, and the participle are called **verbals.**

243. An **infinitive** is the form of a verb that names the action or the state asserted by a verb. An infinitive has some of the characteristics both of a noun and of a verb.

to read, to laugh, to run.

Note. *To* is called the sign of the infinitive; it is frequently omitted, especially with defective verbs (see Section 232) and after *let*, *bid*, *dare*, *make*, *need*, *hear*, *feel*, *find*, *have*, *help*, *please*, and *see* and their equivalents: "I heard him *sing*." "See him *run*."

The infinitive has voice, tense, and some other characteristics of a verb.

1. *Voice.* Transitive verbs have both active and passive infinitives.

2. *Tense.* The infinitive occurs in two tenses, present and perfect.

FORMS OF THE INFINITIVE

	Active	*Passive*
PRESENT:	To love.	To be loved.
PERFECT:	To have loved.	To have been loved.

244. A gerund is a verbal ending in *ing* that names the action or the state asserted by a verb. It is sometimes called the infinitive in *ing*. A gerund has some of the characteristics both of a noun and of a verb.

reading, laughing, running.

245. A participle is a verbal that expresses action like a verb and modifies a noun or a pronoun like an adjective. There are two *simple* participles: the present active, ending in *ing*, and the past passive, ending in *d*, *t*, *n*, *k*, etc.

PRESENT ACTIVE:	*loving*	*striking*	*speaking*
PAST PASSIVE:	*loved*	*struck*	*spoken*

The past passive participle is used with forms of *be* and *have* to form *compound* participles, both active and passive, as follows: —

1. With *being* to form a *present passive* participle: *being struck.*

2. With *having* to form a *perfect active* participle: *having struck.*

3. With *having been* to form a *perfect passive* participle: *having been struck.*

FORMS OF THE PARTICIPLE

	Active	*Passive*
PRESENT:	*striking*	*being struck*
PAST:		*struck*
PERFECT:	*having struck*	*having been struck*

SYNTAX OF VERBS

246. The uses of auxiliary verbs in verb phrases have been explained. The finite verb form is the important element in the sentence. In giving its syntax, we say that it is the predicate of a certain word in the sentence, called the subject.

MODEL. *The boys play ball.*

Play is the verb and is the predicate of *boys.*

SYNTAX OF THE INFINITIVE

Verbals sustain various relations in the sentence. These relations are explained in the following sections.

247. As a **noun** an infinitive has case, but does not have gender, person, and number. It is used in:—

1. *Nominative case.*

To read improves the mind. (Subject.)
To hear is *to obey.* (Subjective complement.)
The order *to march* was obeyed. (Appositive.)

2. *Objective case.*

The boy likes *to read.* (Direct object.)
Nothing remained for us except *to leave.* (Object of preposition.)
He failed to hear the command *to fall in.* (Appositive.)

248. As an **adjective** the infinitive may be used as follows:—

He has a house *to sell.* (Noun modifier.)
His impudence is not *to be endured.* (Subjective complement.)

249. As an **adverb** the infinitive may express:—

Purpose. He ran *to catch* the train.
Result. He grew *to be like* his father.
Cause. He sorrowed *to receive* the message.
Condition. *To be frank*, I do not like him.
Degree. She was too nervous *to speak.*
In what respect. He was worthy *to be loved.*

250. The active transitive infinitive has these characteristics of a **verb**:—

1. It may take an *object.*

To win a *medal* was his ambition.

2. It may have a so-called *subject*, though the relation is logical, not grammatical, since the infinitive does not assert.

They commanded *him* to go.

3. It may be modified by an *adverb.*

He hoped to run more *swiftly.*

Syntax of Gerunds, Verbal Nouns, and Participles

251. As a **noun** the gerund has case, but does not have gender, person, or number. It is not modified by an adjective. It is used in:—

1. *Nominative case.*

Reading poetry should be encouraged. (Subject.)
Seeing is *believing.* (Subjective complement.)

2. *Objective case.*

He loves *reading* poetry. (Object of verb.)
The mind is improved by *reading* poetry. (Object of a preposition.)

252. The gerund is used as an **adjective** in:—

Drinking water is scarce.

253. The gerund is used as an **adverb** in:—

He went *hunting.*

254. The gerund has these characteristics of the **verb**:—

1. It may govern an *object.*

He enjoyed playing the *piano.*

2. It may be modified by an *adverb*.

Running too *swiftly* is dangerous.

255. A **verbal noun** has the same form as a gerund, but it has no verbal characteristics. It is a true noun and is verbal only in the sense that it names the action or state asserted by a verb. It may be distinguished from a gerund by the fact that it cannot take an object or be modified by an adverb. On the other hand it may be modified by an adjective or by any word used as an adjective, while a gerund may not be so modified. A verbal noun may be in the nominative or the objective case.

1. *Nominative case.*

His *reading* of books covers a wide range. (Subject.)
Her chief attraction is her skillful *playing*. (Subjective complement.)

2. *Objective case.*

He noticed her careful *reading*. (Object of verb.)
They advised her to stop *speaking*. (Object of infinitive.)
We thought his *reading* to be worthy of praise. (Subject of infinitive.)
She attracted attention by her *playing*. (Object of preposition.)

3. A verbal noun may be modified by an *adjective*, but not by an *adverb*.

Careless *writing* is a bad habit. (Verbal noun modified by an adjective.)
Writing carelessly is a bad habit. (Gerund modified by an adverb.)

256. A **participle** may be used as part of a verb phrase or as an adjective.

1. *As part of a verb or of a verb phrase.*

She was *writing* letters. He was *thrown* from his horse.

2. *As an adjective* modifying some noun or pronoun.

The girl sat at the table *reading* a book. (Modifies *girl.*)
Thrown from his horse, he lay on the ground. (Modifies *he.*)

The present active participle when used as an adjective retains some of the characteristics of a verb and may take an object or be modified by an adverb.

Shaking my *hands*, he welcomed me. (*Shaking* modifies *he* and has an object, *hands.*)
Trembling violently, John replaced the box. (*Trembling* modifies *John* and is modified by the adverb *violently.*)

Note. The present active participle has the same form as the gerund and the verbal noun, but when not used as part of a verb phrase, it is always an adjective; it is never a noun.

The past passive participle when used as an adjective cannot take an object. It is then only an adjective, and as such it may be modified by an adverb.

Decked with flowers, the boat drifted down stream. (*Decked* modifies *boat.*)
Heavily *laden* with people, the boat left the dock. (*Laden* modifies *boat* and is modified by the adverb *heavily.*)

Participles may be used solely as adjectives and when so used may be called **weakened participles.**

shining glass, *babbling* water, a *heated* argument.

A weakened participle bears the same relation to the regular participle that the verbal noun bears to the gerund.

Gerund = noun and verb.
Verbal noun (*weakened gerund*) = noun only.
Participle = adjective and verb.
Weakened participle = adjective only.

Note. Some weakened participles are used as adverbs to modify adjectives.

dripping wet, *boiling* hot.

Notice the following sentences: —

Hearing recitations is the business of the teacher. (*Gerund.*)
Good *hearing* is necessary for good work in school. (*Verbal noun.*)
Hearing a noise, the teacher turned around. (*Participle.*)
The *shining* water glistened in the sun. (*Adjective only.*)
The water was *shining* in the sun. (*Verb only.*)

Note. Make a table showing the characteristics of the infinitive, the gerund, the verbal noun, and the participle.

EXERCISES

A. Write three sentences, each containing a verb in the active voice. Change these verbs to the passive voice.

B. In the following sentences, change the verbs in the active voice to the passive, in each case making the indirect object the subject of the new sentence. What does the direct object of the old sentence become in the new?

1. He gave the man his due.
2. The gentleman showed each visitor the same courtesy.
3. The girl handed her mother the spectacle case.
4. The employer paid each clerk scanty wages.

C. In the following sentences change each verb in the active voice to the passive, making the direct object of each old sentence the subject in the new sentence.

1. The boys made their chum captain of the team.
2. The people elected an honorable man representative.
3. They found his advice wise counsel.

D. Which of the forms in parenthesis is right? Why?

1. Where did you say Mt. Washington (was, is)?
2. Your friends grieve to (hear, have heard) of your bad conduct.
3. I intended (to write, to have written) yesterday.
4. She hardly knew that one and one (make, made) two.
5. It would have been better (to act, to have acted) sooner.
6. I am writing to them so that they (might, may) be ready for us.
7. It was more difficult than I expected it would (be, have been).

E. Which auxiliary, *should* or *would*, should be employed in each of the following sentences? Why?

1. I —— be sorry to miss the lecture.
2. If it —— storm, we —— not start.
3. If your friend —— come to-day, —— you be ready?
4. He ought to have realized that we —— have been frightened.
5. Though I —— suffer for it, yet —— I do it.
6. He declared that it —— not occur again.

F. In the following sentences, wherever you find a verb in the indicative mode change it, if possible, to the subjunctive mode. What difference in meaning results in each case?

1. If he is careful, he will succeed.
2. If this is treason, make the most of it.
3. Whether he goes or not, it is your business to go.
4. If my friend goes, she will call for you.
5. Though John is honest, he is likely to be tempted.

G. Write two sentences expressing conditions with suppositions doubtful. Let one be present tense; the other, past.

H. Write four sentences in which you use the four subordinate conjunctions, *though*, *unless*, *lest*, *before*, to introduce the subjunctive mode.

I. Use the right number of the verb in each of the following sentences: —

1. A load or two (has, have) come in.
2. Shakespeare was one of the greatest dramatists that (have, has) ever lived.
3. Nine months' interest (are, is) already due.
4. The club (hold, holds) (its, their) meetings weekly.
5. The public (is, are) cordially invited.
6. She is one of those women who (are, is) quick to take offense.
7. The jury (was, were) unanimous.

J. Give the principal parts of the verbs, *choose*, *do*, *eat*, *flee*, *hang*, *lay*, *ride*, *sit*, *speak*, *steal*.

K. Give the infinitives and the participles of the verbs, *begin, beseech, freeze, throw.*

L. Give the infinitives and the participles of the verbs, *come, go, run, lie* (*to recline*).

M. Write sentences in which you illustrate *pleading* used as (1) a gerund, (2) a participle, (3) a verbal noun.

N. Write sentences in which you illustrate the infinitive *to hire* used as (1) an adjective, and as (2) an adverb.

O. Write sentences in which you illustrate the gerund *shaking* in the nominative case as a subject and as a subjective complement.

P. Derive from the verb *raise* an infinitive, a participle, a gerund, a verbal noun, and use each in a sentence.

Q. Parse every verb, infinitive, participle, gerund, and verbal noun in the following sentences: —

Note a. In parsing a verb, tell whether it is regular or irregular, transitive or intransitive; then give its voice, mode, tense, person, and number. Mention its concord with the subject.

MODEL. *The boy ran away.*

Ran is an irregular, intransitive verb; indicative mode, past tense, third person, singular number, to agree with its subject, *boy*.

Note b. In parsing a gerund, name it and state the relations it sustains in its double nature as representative of verb and noun.

MODEL. *Reading aloud is good practice.*

Reading is a gerund. It is used as the subject of the verb *is* and so is in the nominative case. It is modified by the adverb *aloud*.

Note c. In parsing a participle, name it and state the relations it sustains in its double nature as representative of verb and adjective.

MODEL. *The boys playing ball quietly in the yard, disturbed no one.*

Playing is a present active participle derived from the verb *play:* it takes the object *ball* and is modified by the adverb *quietly*.

1. He wondered if his friend would help him.
2. Boys only may use this stairway.
3. I am sure they would come if they were invited.
4. May all go well with you!
5. Even if it be true, you need not fear.
6. May your influence never grow less.
7. Let us attend the meeting.
8. Sobbing was heard all over the room.
9. The reading of the will was postponed.
10. There are many houses to rent in this neighborhood.
11. The man was exhausted from having run so far.
12. The children ought not to go out to-day.
13. The butler not proving what the old lady wanted, she dismissed him summarily.
14. Tell me what you have been playing.
15. I felt that it was wrong to go.
16. His wish to become an actor was in the way of being gratified.

R. Parse all the verbs and verbals in selection 3, page 169.

ADVERBS

257. An **adverb** is a word used to modify the meaning of a verb, an adjective, or another adverb.

A stone sinks *rapidly* in water.
An *unusually* pretty girl passed by.
Night came on *very* rapidly.

Classification of Adverbs

258. According to their use in the sentence adverbs are divided into two classes: simple and conjunctive.

1. *A* **simple adverb** merely *modifies*.

He spoke *suddenly*.

2. *A* **conjunctive adverb** has two functions: it *modifies* and it *connects* one part of a sentence with another. Conjunctive adverbs are sometimes called *relative adverbs*.

I will go *when* I am rested. (Modifies *rested* and connects the two clauses.)

The principal conjunctive adverbs are: *when, where, while, how, as, why, whence, whether, wherefore, whereupon, whereby, wherein, wherever, whenever*, etc.

Conjunctive adverbs introduce the following kinds of clauses: —

1. *Adverbial clauses:* —

Go *where* duty calls.

2. *Adjective clauses:* —

This is the very spot *where* I put them.

3. *Noun clauses:* —

I do not know *how* he will succeed.

259. According to their **meaning** adverbs are of various kinds; as, *time, place, manner, degree*, etc.

1. Adverbs of **time**: *yet, lately, then, now, always*, etc.
2. Adverbs of **place**: *here, there, hence*, etc.
3. Adverbs of **manner**: *well, ill, better, worse, rapidly*, etc.
4. Adverbs of **degree**: *little, enough, partly, almost*, etc.
5. **Miscellaneous** adverbs: *indeed, once, nevertheless, however, why*, etc.

Note. Some adverbs may be used interrogatively and when so used are called interrogative adverbs. *Where* is he? *When* did he come?

Adverbs of **manner** answer the question, How? Most of these terminate in *-ly*. A few, however, are identical in form with adjectives of like meaning: —

She sang very *loud*.

Adverbs of **time** answer the question, When?

Adverbs of **place** answer the question, Where? This class and the preceding two classes usually modify verbs.

Adverbs of **degree** answer the question, To what extent? These adverbs modify verbs, adjectives, and other adverbs.

260. Certain phrases, adverbial in character, cannot easily be separated into parts. They have been called **phrasal adverbs**: as, *arm in arm*, *nowadays*, etc.

Many adverbs are formed by

1. Joining noun to noun; as, *sideways*, *endways*, etc.
2. Adding the suffix *ly* to adjectives.

Inflection of Adverbs

261. Many adverbs are compared in the same manner as adjectives. There are three degrees of comparison: **positive**, **comparative**, and **superlative**.

Some adverbs are compared irregularly: —

badly, ill (evil)	worse	worst
far, forth	farther, further	farthest, furthest
late	later	latest, last
little	less	least
much	more	most
nigh	nigher	nighest, next
well	better	best

262. Suggestions and Cautions concerning the Use of Adverbs.

1. Some words, as *fast*, *little*, *much*, *more*, and others, have the same form for both adjective and adverb. Use alone can determine what part of speech each is.

He is a fast driver. (Adjective.) She looks well (in good health). (Adjective.)

How fast he walks! (Adverb.) I learned my lesson well. (Adverb.)

2. Corresponding adjectives and adverbs usually have different forms which should not be confused.

She is a good student. (Adjective.)
He works well. (Adverb.)

3. The adjective, and not the adverbial, form should be used after a copulative verb, since adverbs cannot modify substantives: —

My head feels dizzy (not dizzily).

4. Two negatives imply an affirmative. Hence only one should be used to denote negation: —

I have nothing to say. I have no patience with him.

263. Equivalents for Adverbs.

1. *Phrases.*

The child ran away *with great glee.*

2. *Clauses.*

I will go canoeing *when the lake is calm.*

3. *Nouns.*

Please come *home.*
I will stay five *minutes.*

Syntax of Adverbs

264. An adverb, in addition to modifying a verb, an adjective, or another adverb, may serve as a connective. Further, an adverb may modify a group of words.

Indeed, you shall not do this.

265. The word *there,* as an introductory word, is often a mere expletive.

There will be trouble about this.

Note. We have already observed that an adverb may modify an infinitive, a participle, or a gerund.

EXERCISES

A. Write sentences containing (1) an adverb used to modify an adjective, (2) an adverb used to modify an intransitive verb, (3) an adverb used to modify an infinitive, (4) an adverb used to modify a participle, (5) an adverb used to modify a gerund, (6) an adverb used to connect a main clause with an adjective clause, (7) an adverb used to connect a main clause with an adverbial clause of time.

B. Use the clause, "where he had gone," (1) as a noun clause, (2) as an adjective clause.

C. Correct the following sentences and give the reason for each correction: —

1. I will only relate the best story.
2. The sisters were nearly dressed alike.
3. I scarcely ever remember to have had a worse experience.

D. Form an adverb from each one of the following adjectives. Compare every one that admits of comparison: —

Cold, inaudible, square, unanimous, sharp, incredible, happy, unbearable.

E. Make a list of five adverbs under each one of the following headings: time, place, manner.

F. In the following sentences, parse each adverb: —

Note. To parse an adverb, give the class to which it belongs; the degree of comparison, if it can be compared; and its relations to any other part or parts of the sentence.

MODEL. *He fled swiftly to the goal whence he had started.*

Swiftly is a simple adverb of manner, in the positive degree; it modifies the verb *fled*. *Whence* is a conjunctive adverb; it connects the two clauses, and modifies the word *started*.

1. He runs too swiftly for me.
2. They will go to the ship where such repairs are made.

3. Do you think this package weighs much more than a pound?
4. The dumb-bell is so heavy that I can hardly lift it.
5. The more learned a man is, the humbler he becomes.
6. Their protestations are as hollow as their performance is hypocritical.
7. They returned for their money twice yesterday.
8. How or when to apologize cannot be taught to a mean man.
9. When we are happy, we forget the presence of sorrow in the world.
10. He did not realize how far the rifle carried.
11. The boys running in and out of the door made a great commotion.

G. Parse all the adverbs in selection 2 on page 78.

PREPOSITIONS

266. A **preposition** is a word that connects and shows the relation between a noun or a pronoun, called its object, and some other word in the sentence.

She poured water *into* my glass. (*Into* connects *poured* with *glass*.)
She gave the glass to *me*. (*To* connects *gave* with *me*.)

Note. Sometimes the preposition is a part of the verb and must not be separated from it. Changing the sentence to the passive voice will show when the preposition is part of the verb.

Active	*Passive*
He *laughed at* me.	I was *laughed at* by him.
He *broke into* the house.	The house was *broken into* by him.

267. A preposition usually precedes its object but it may follow it: —

1. *After a relative or an interrogative pronoun.*

That is the person whom I was telling you *about*. That is the person *about* whom I was telling you.
Whom did you vote *for*? *For* whom did you vote?

2. *With an infinitive.*

This is a pretty fix to be *in*. This is a pretty fix *in* which to be.

268. The **simple** prepositions are: *at, after, against, but, by, down, for, from, in, of, off, over, on, since, through, till, to, under, up,* and *with.*

Other prepositions are either **derived** or **compound**; such as, *underneath, across, between, concerning,* and *notwithstanding.*

269. Mistakes are frequently made in the use of prepositions. This use cannot be fully discussed here.

The following prepositions are correctly used with the words that precede them:—

afraid *of.*
agree *with* a person.
agree *to* a proposal.
bestow *upon.*
compare *to* (to show similarity).
compare *with* (to show similarity or difference).
comply *with.*
conform *to* or *with.*
convenient *for* or *to.*
correspond *to* or *with* (a thing).
correspond *with* (a person).
differ *from* (a person or thing).
differ *from* or *with* (an opinion).
different *from.*
disappointed *in.*
frightened *at* or *by.*
glad *of.*
need *of.*
profit *by.*
scared *by.*
taste *of* (food).
taste *for* (art).
thirst *for* or *after.*

Note a. Certain phrases are used as single prepositions; as, *on account of, for the sake of, in spite of, instead of,* etc. These may be resolved into their component parts or treated as a single word.

Note b. Certain prepositions may be used as adverbs or as conjunctions. The use must determine the part of speech in any given case. The word *before* can be used as how many parts of speech?

Note c. Certain words, participial in form, are used as prepositions. *Pending, concerning, notwithstanding,* illustrate this group.

Uses of Prepositions

270. Prepositions may be:—

1. *An inseparable element* of a word.

overtake, undergo.

2. *A word following the verb* as a necessary element to complete the verb idea.

He insisted on going.

Changing an active to a passive construction will often show when the preposition is a part of the verb.

3. *A connective word,* showing the relation between a noun or a pronoun called the object, and some other word in the sentence. If the antecedent term is a substantive, the prepositional phrase is an adjective element. If the antecedent term is an adjective, an adverb, a verb, or a participle, the prepositional phrase is an adverbial element.

Note. Certain prepositions are frequently misused. Study the correct use of the following: *between, among; in, into; at, by; on, upon; beside, besides.*

EXERCISES

A. Write sentences illustrating the following adverbial relations expressed by phrases introduced by the preposition *by:* place, time, means, agency.

B. Write original sentences, illustrating the following adverbial relations expressed by phrases introduced by the preposition *from:* place, time, source.

C. Write sentences using each one of these words, followed by a preposition:

absolve	confide	averse
derogatory	dissent	involve
eager	reconcile	independent

D. Construct sentences to illustrate the use of each one of the following equivalents of nouns as the object of a preposition: pronoun, gerund, clause.

E. Use the correct preposition in each one of the following sentences: —

1. The table cloth was torn —— shreds.
2. He is down —— the cellar.

3. He is suffering —— a bruised shoulder.
4. My friend lives —— Spring Street.
5. Her house is —— the junction of Spring Street and Spruce Street.
6. He let the cup drop —— the floor.
7. There is need —— the utmost secrecy.
8. He divided his estate —— his nephews, his nieces, and his wife's relatives.
9. I dissent —— that opinion.
10. His clothing is suited —— the cold weather.
11. He waded about —— the stream.
12. You may rely —— what he says.

F. Supply the missing preposition in each one of the following sentences: —

1. He stayed home all the morning.
2. He lives the other side of the street.
3. Country life is more conducive to health than wealth.
4. He is unworthy any remark.
5. That side the street is too sunny.
6. He fled the town after the burglary.

G. Parse every preposition in the following sentences: —

Note. In parsing a preposition, give the object and tell to what word or group of words the preposition joins the object.

MODEL. *The boy fell into the brook.*

Into is a preposition. It connects and shows the relation between the object, *brook*, and the verb *fell*.

1. My sister is a woman of rare courage.
2. Who in the world told you that?
3. The lad wept for joy.
4. She acted from pure malice.
5. He is a youth after my own heart.
6. He is at the end of his resources.
7. I left the room with a feeling of relief.
8. The car got off the track three times in one trip.
9. Whom are you waiting for?
10. He didn't know whom he should give his ticket to.
11. His theme was too long by four hundred words.

CONJUNCTIONS

271. A **conjunction** is a word that connects words or groups of words.

Bring your book *and* pencil to me.
The day is pleasant *though* it is very cold.

Classification of Conjunctions

272. According to their *use* in the sentence conjunctions are divided into two classes: coördinate and subordinate.

1. **Coördinate conjunctions** connect words or groups of words of *equal* rank.

The snow is melting slowly *but* surely.
Fear God *and* keep his commandments.
Over the river *and* through the woods to Grandmother's house we go.

The principal coördinate conjunctions are: *and, but, or, nor, as well as, both — and, either — or, neither — nor, not only — but also,* etc.

Note. Many words that are usually adverbs are often used to join grammatical elements of equal rank. They then become coördinate conjunctions. The most common are: *accordingly, also, besides, consequently, else, furthermore, hence, however, likewise, moreover, nevertheless, only, otherwise, still, then, therefore, thus, so,* and *yet.*

2. **Subordinate conjunctions** connect groups of words of *unequal* rank so that one becomes dependent on the other.

The water is cool, *because* I put ice in the pitcher.
If he is innocent, he can prove it.

Subordinate conjunctions indicate time, cause, manner, purpose, place, condition, comparison, etc.

The principal subordinate conjunctions are: *while, before, since, after, until, for, because, inasmuch as, so, how, in order that, so that, lest, if, that, unless, except, though, than,* etc. (See also the list of conjunctive adverbs, Section 258, 2.)

Note a. After *than*, all but the subject of the clause is usually omitted: "You are younger than I (am)."

Note b. Some conjunctions go in pairs and are called *correlative conjunctions*. They may be either coördinate or subordinate: *Both — and; not only — but also; though — yet; either — or; neither — nor; as — as; so — as.*

Note c. *That* introducing a substantive clause at the beginning of a sentence has little or no connective value. It may be regarded as an expletive.

EXERCISES

A. Write sentences to illustrate the use of coördinate conjunctions in connecting (1) words, (2) phrases, (3) clauses.

B. Group the subjoined list of conjunctions under the headings given below: —

Headings: Purpose, Cause, Time, Condition, Concession.

Conjunctions: while, since, if, lest, before, that, though, unless, after, because, in order that, until.

C. Write sentences in which you use the following conjunctions: —

ere, whereas, provided, notwithstanding, than, neither — nor, though, yet.

D. Use the right connective in each one of the following sentences: —

1. There is no doubt —— his election was secured by fraud.
2. I wonder —— he can catch the train.
3. I could —— beg —— borrow a penny.
4. John was honest; his brother —— was a rascal.
5. When they least expected it, their house was entered —— their money stolen.
6. He had a strong body, —— a very weak mind.
7. —— you had been here, the mistake would not have happened.
8. You cannot go to the picnic —— you finish that lesson.
9. He could play —— whist —— chess, —— he could play checkers.

10. He had no sooner arrived —— he began to quarrel with his brother.
11. Hardly had he entered the door —— the crash came.
12. He spoke very briefly —— very pointedly.

E. Give the syntax of every conjunction in the following sentences: —

Note. In giving the syntax of a conjunction, tell the words or groups of words that it connects.

1. Do as you like.
2. The boy returned because he was ill.
3. Unless you return the book to-day, you will be fined.
4. Although I despised the man, I admired his courage.
5. No one is more anxious than I that you should succeed.
6. I have played so long that I am tired.
7. She is going to Boston that she may be near her son.
8. Provided no change is made in his plans, he will start to-morrow.
9. Neither you nor your friends should attend the lecture.
10. Some people have a notion that the world was made expressly for them.
11. That he had made a great mistake was the opinion of all his friends.
12. He is as busy as I am.
13. I have been young and now am old; yet have I not seen the righteous forsaken, nor his seed begging bread.

INTERJECTIONS

273. An **interjection** is a word that gives sudden expression to an emotion. It has no grammatical relation with other parts of the sentence.

Oh! Ah! Alas! Pooh!

Sometimes other parts of speech are used as interjections. They are indicated by being written with the characteristic exclamation point.

When, *click!* the latch lifted and in rushed Mr. Black.

SENTENCES

274. A **sentence** is the complete written or spoken expression of a thought.

Classification of Sentences

275. Sentences are classified according to their **use**, into three kinds: declarative, interrogative, and imperative.

1. A **declarative sentence** is a sentence that states a fact or something assumed to be a fact.

The moon rose over the ocean.

2. An **interrogative sentence** is a sentence that asks a question.

Where have you been?

3. An **imperative sentence** is a sentence that expresses a command or an entreaty.

Leave the door open.

Note. An *exclamatory sentence* is a sentence that expresses surprise or strong emotion. A declarative, an interrogative, or an imperative sentence may be exclamatory in sense. "All is lost!" "O Death, where is thy sting!" "Friends, Romans, countrymen, lend me your ears!" "How calm the ocean is!"

276. Sentences are classified according to their **structure**, into three kinds: simple, compound, and complex.

1. A **simple sentence** is a sentence that contains a single subject and a single predicate.

The carpenter was making a box.

2. A **complex sentence** is a sentence that contains one main and one or more dependent clauses.

You may go when you please.

3. A **compound sentence** is a sentence that contains two or more principal or independent clauses.

I shall go, but you must remain.

Main Parts of a Sentence

277. The main parts of the sentence are the subject and the predicate.

278. The subject of a sentence is that part of the sentence about which the predicate makes an assertion. The foundation word of the subject is a noun or a substitute for a noun, and is called the **simple subject.** The other words in the subject, the subordinate parts, are the **modifiers.** The simple subject with all its modifiers is called the **complete subject.**

The small black dog of the farmer who called barked furiously. (Simple subject, *dog.* Complete subject, *The small black dog of the farmer who called.*)

279. The **predicate** is that part of the sentence which makes an assertion about the subject. The foundation word of the predicate must be a verb or a verb phrase, and is called the **simple predicate.** The subordinate parts are either complements used to complete the meaning of the verb or they are modifiers. The simple predicate with all its complements and modifiers is called the **complete predicate.**

He may have struck the boy quickly when I was not looking. (Simple predicate, *may have struck.* Complete predicate, *may have struck the boy quickly when I was not looking.*)

Note. A sentence may have one subject with two or more predicates, or two or more subjects with one predicate. Such a sentence may be considered either as a simple sentence with a *compound subject*, or a *compound predicate*, or as a contracted compound sentence.

Compound Subject: Her *mother* and her *father* came into the room.

Compound Predicate: She *swept* and *scrubbed* the floor.

Subordinate Parts of a Sentence

280. There are three subordinate parts of a sentence: the different kinds of complements, adjective modifiers, and adverbial modifiers.

Complements of Verbs

281. Some verbs do not make a complete assertion, but require the addition of a completing part or complement. A **complement** is a word or a group of words necessary to complete the meaning of a verb. There are four complements: the direct object, the indirect object, the objective complement, and the subjective complement.

1. **Direct object.** An active transitive verb requires a direct object to complete the meaning of the sentence. The object may be a word, a phrase, or a clause.

They played the *game.* (Word.)
I love *to read.* (Phrase.)
I knew *that you would come.* (Clause.)

2. **Indirect object.** Some verbs seem to have two objects. One, naming the person or thing directly affected by the action of the verb, is called the direct object; the other, naming the person or thing indirectly affected by the action of the verb, is called the indirect object. (Some call it the dative object.) This may be a word, a phrase, or a clause.

Give the *boy* a book. (Word.)
He gave *playing the piano* too little attention. (Phrase.)
Give *whoever wishes one* a ticket. (Clause.)

Note. Some consider the indirect object merely an abbreviated form of a prepositional phrase.

3. **Subjective complement.** A word that refers to the subject and completes the meaning of the verb is a subjective complement. A noun so used means the same thing as the subject and is in the nominative case. An adjective so used modifies the subject. This may be a word, a phrase, or a clause.

He is a *merchant.* (Word.)
The beauty of the scene is *beyond comparison.* (Phrase.)
The rule is *that no one shall whisper.* (Clause.)

4. **Objective complement.** A word that refers to the direct object and is used to complete the meaning of a verb is an objective complement. A noun so used means the same thing as the direct object and is in the objective case. An adjective so used modifies the direct object. This complement may be a word, a phrase, or a clause.

She made them all *of the same shape.* (Phrase.)
Persecution made them *cowards.* I dyed the dress *red.* (Word.)
Push, pluck, and persistency make the plodder *what we term a self-made man.* (Clause.)

Note a. Many intransitive verbs are complete in sense without a complement: "Birds *fly.*" "John *runs.*"

Note b. An intransitive verb that requires a subjective complement to complete the assertion is called a *copulative verb.* The verb *be* is the most common copulative verb. Other verbs used in the same manner are *seem, feel, grow, become, smell, look,* etc.

Note c. The verb *to be* in the sense of *exists* may be used with adverbs and adverbial phrases denoting place: "*Where* is he?" "He is *at home.*" "The book is *on the table.*"

Adjective Modifiers

282. The modifiers of nouns or of expressions used in the place of nouns must be adjectives or a word or groups of words having an **adjective** use. These may be words, phrases, or clauses.

Crying bitterly, the boy faced the judge. (Word.)
Water *to drink* was scarce. (Phrase.)
The man *who lives in that house* is a miser. (Clause.)

Note. Adverbial modifiers of an infinitive or of a gerund used substantively seem to be exceptions to this rule.

Adverbial Modifiers

283. The modifiers of verbs, adverbs, adjectives, and participles are **adverbial elements.** The infinitive and gerund, because of their verbal nature, also may be modified by adverbs. These modifiers may be words, phrases, or clauses.

The man walked *rapidly*. (Word.)

He caught the ball *with ease*. (Phrase.)

When he had finished his task, he left the building. (Clause.)

The boy running *carelessly* was tripped by the wire. (Adverb modifying a participle.)

His practice was to drive the horse *furiously* down the street. (Adverb modifying an infinitive.)

City ordinances should forbid running automobiles *swiftly* in the city streets. (Adverb modifying a gerund.)

Clauses

284. A clause is a group of words containing both a subject and a predicate, and itself used as part of a sentence. A **dependent clause** performs the office of a single part of speech. Dependent clauses are of three kinds: noun clauses, adjective clauses, and adverbial clauses.

285. A **noun clause** is a dependent clause that is used as a noun.

That you are hungry, is easily seen. (Subject.)

I know *what you wish*. (Object.)

The truth, *that the earth is spherical*, is generally believed. (Appositive.)

The truth is *that she is not well*. (Subjective complement.)

He is not sure of *what the people said*. (Object of a preposition.)

That experience made him *what all expected he would be*. (Objective complement.)

286. An **adjective clause** is a dependent clause that is used as an adjective, and, therefore, always modifies a noun or some word used as a noun.

The house *that you saw* is mine. (Introduced by a relative pronoun.)

The reason *why he came* is not clear. (Introduced by a conjunctive adverb.)

Such as I have I give unto you. (Introduced by *as*, idiomatic use.)

There is not a person here *but believes his story*. (Introduced by *but*, idiomatic use.)

287. An **adverbial clause** is a dependent clause that is used as an adverb. It always modifies a verb, an adjective, or an adverb. It may express time, place, manner, degree, etc.

I will go *when I can.* (Time.)
He was lying *where he fell.* (Place.)
Behave *as a gentleman should.* (Manner.)
He is as heavy *as I am.* (Degree.)
He hurried *that he might be on time.* (Purpose.)
He had walked so fast *that he was tired.* (Result.)
Unless you cease whispering, I shall change your seat. (Condition.)
Although he tried to keep his footing, he slipped. (Concession.)
I am sure *that he will not return.* (With adjectives.)

Phrases

288. A **phrase** is a group of words containing neither a subject nor a predicate and itself used as a single part of speech. Phrases, when named with respect to their *use,* are called noun phrases, adjective phrases, and adverbial phrases.

289. A **noun phrase** is a phrase that is used as a noun.

To help him is a duty. (Infinitive.)
Running long races is tiresome. (Gerund.)
"*To my mother's memory*" was the inscription on the tombstone. (Prepositional.)

290. An **adjective phrase** is a phrase that is used as an adjective.

The book *on the table* is mine. (Prepositional.)
The boy *playing ball* broke the window. (Participial.)

291. An **adverbial phrase** is a phrase that is used as an adverb.

He went *into the house.* (Prepositional.)
He ran *to catch the car.* (Infinitive.)

292. Phrases when named with reference to the elements that compose them are of various kinds.

293. A preposition and its object together with the modifiers of the object is called a **prepositional phrase.** Prepositional phrases are used as illustrated below:—

"*For my country's sake*" is a phrase to stir men's blood. (Substantively as subject.)

He stepped out from *behind the house.* (Substantively as object of preposition.)

The house *on the corner* was burned. (As an adjective.)

He seemed *in good spirits.* (As an adjective in the predicate.)

The City *of Berlin.* (As an adjective, in apposition.)

He remained *at home.* (Adverbially of place.)

He started *in the morning.* (Adverbially of time.)

The house was destroyed *by fire.* (Adverbially, instrumental.)

He journeyed *with friends.* (Adverbially of accompaniment.)

The boy was taller than his father *by five inches.* (Adverbially of degree.)

We stopped running *from sheer exhaustion.* (Adverbially of cause.)

He was struck *by his friend.* (Adverbially of agent.)

294. An infinitive and its object together with any modifiers is called an **infinitive phrase.**

To tell him anything is difficult. (Noun phrase.)

She likes *to play tennis.* (Noun phrase.)

She is eager *to do well.* (Adverbial phrase.)

Give him some water *to drink.* (Adjective phrase.)

Note a. For other uses of the infinitive phrase, see pages 350, 351. A participle and its object together with any modifiers is called a *participial phrase.* A participial phrase is adjectival in use: "The boy, *giving a shrill whistle,* ran away." (Adjectival.)

Note b. When the participle is used with a noun to form the nominative absolute construction, it may be called an *absolute participial phrase.* The participle in an absolute participial phrase is used as an adjective to modify the noun part of the phrase, but the phrase as a whole is always *adverbial,* indicating time, cause, etc.: "The weather being clear, we all went out."

Note c. For other examples of the participial phrase see pp. 353, 354.

ELLIPTICAL EXPRESSIONS

295. Elliptical sentences and elements of sentences are very common. The tendency toward extreme brevity is due to placing more emphasis on the thought than on the expression of it, or to a desire to attract and hold the reader's attention.

1. *Ellipses in main clauses* : —

Little wonder the people despised him.
(It is little wonder that the people despised him.)
No matter what he said.
(It is no matter what he said.)
Would that he might be here!
(I would that he might be here.)
Not that I could have helped him, for I could not.
(I do not say that I could have helped him, for I could not.)
Suffice it to say, I was not there.
(Let it suffice to say, I was not there.)

2. *Ellipses in dependent clauses* : —

I remember in my school days trying to read "Paradise Lost."
(I remember when I was in my school days, etc.)
Rain or shine, I will meet you to-morrow.
(Whether it rains or shines, etc.)
Take him all in all, he is a learned man.
(If we take him all, etc.)
James, though deaf as a post, heard that noise.
(James, though he was as deaf, etc.)
Try as we may, we shall always fail in the attempt.
(Though we try as we may, etc.)
There are more reasons for doing right than for doing wrong.
(There are more reasons for doing right than there are for doing wrong.)

TROUBLESOME WORDS

296. *As* may be: —

1. *An adverb* expressing degree.

He is *as* brave as his brother.

2. *A conjunction.*

He ceased talking *as* his throat was tired.

3. *A relative pronoun.*

Such help *as* he could render he freely gave.

But may be:—

1. *A preposition.*

All had gone *but* me.

2. *An adverb.*

Man wants *but* little here below.

3. *A relative pronoun.*

There is no one *but* believes the story.

4. *A coördinate conjunction.*

James is brave, *but* his brother is a coward.

It may be:—

1. A word used to represent an expressed *antecedent.*

The boys made a kite, and then tried to fly *it.*

2. *A grammatical or anticipative subject.*

It is our duty to economize time.

3. An *impersonal subject.*

It snowed this morning.

4. An *impersonal object.*

He lords *it* over the natives.

Like may be:—

1. *A noun.*

Like produces *like.*

2. *A verb.*

You *like* your pets.

3. *An adjective.*

He is *like* his brother.

4. *A preposition.*

Quit you *like* men.

Note. This use is variously explained. Some regard it as a conjunction; others as an adverb. If we substitute *as* for *like* we must supply a verb. A verb should never be used after *like.*

That may be:—

1. *An adjective pronoun.*

That is my dog.

2. *A relative pronoun.*

The dog *that* I have is a dachshund.

3. *A pronominal adjective.*

That book must be covered.

4. *A subordinate conjunction.*

I have worked so long *that* I am tired.

5. *An adverb.*

I didn't care *that* much about it.

Than — idiomatic uses,

He is taller *than* his father.

He is wiser *than* to take such a course.

He saw the queen, *than* whom no more delightful person could be found.

Note. Than whom has the authority of Landor, Thackeray, Scott, Pope, Byron, and many other writers. *Than who* is grammatically the better idiom. Both are awkward.

The influences of society, no less *than* of solitude, are necessary to mold character.

What may be:—

1. *An interrogative pronoun.*

What do you want?

2. An *adjective.*

What book have you?

3. A so-called *double relative.*

I have *what* you want. (Equivalent to *that which.*)

297. Analysis is the process of separating a sentence into its parts, and naming the use of each part.

In analyzing the simple sentence, the usual procedure is to name: —

1. The kind of sentence. (Declarative, imperative, interrogative.)
2. The simple subject.
3. The simple predicate.
4. The complete subject.
5. The complete predicate.
6. The modifiers of the subject and the use of each.
7. The complements of the predicate and the use of each.
8. The modifiers of the predicate and the use of each.

If the sentence is complex, the most important step is determining the main clause, the subordinate clauses, and the use that each subordinate clause has in the sentence. Each clause is then analyzed as indicated above.

For compound sentences or compound-complex sentences, the same process is followed.

Note. A *compound-complex* sentence is a compound sentence that contains one or more dependent clauses.

298. A device like the one below will be found useful in analyzing the sentence.

MODEL. *The servant that came last week says that she plans to leave to-morrow.*

	SUBJECT	VERB	COMPLEMENT	SYNTAX OF CLAUSE
1.	servant	says	that — to-morrow	principal
2.	that	came		adjective mod. servant
3.	she	plans	to leave	noun, object of says

DIRECT AND INDIRECT NARRATION

299. Declarative, interrogative, and imperative sentences undergo certain changes after a verb introducing indirect narration. The most important changes are illustrated in the following sentences: —

1. *Declarative, direct narration:* —

The farmer told the stranger, "If you are hunting for trouble, you can find plenty of it here."

2. *Declarative, indirect narration:* —

The farmer told the stranger that if he was hunting for trouble, he could find plenty of it there.

3. *Interrogative, direct narration:* —

The stern schoolmaster used to ask when they brought him a new pupil, "But are you sure he is not a dunce?"

4. *Interrogative, indirect narration:* —

The stern schoolmaster used to ask when they brought him a new pupil whether they were sure he was a not a dunce.

5. *Imperative, direct narration:* —

The father said to his son, "You go into the house and stay there."

6. *Imperative, indirect narration:* —

The father told his son to go into the house and stay there.

EXERCISES

A. Write five simple sentences dealing with life in school. In each sentence use one or more descriptive adjectives. Change these sentences to those of the complex type.

B. Unite the following short sentences in one complex or compound sentence.

1. A convict escaped from prison.
2. He ran away to a forest.
3. There he took refuge in a cave.

C. Transform these simple sentences to those of the complex type: —

1. On her head she wore a new hat adorned with a bunch of roses.
2. Stretching himself at full length in the hammock, he rested.
3. You cannot lie without self-condemnation.

D. Transform these complex sentences to those of the simple type: —

1. It became evident to the captain that the ship was doomed.
2. This was a necessary precaution in order that all might feel secure.
3. The country heard with surprise that the bill had passed.

E. Transform these compound sentences either to simple or to complex sentences: —

1. He turned in his seat and I saw the scar on his cheek.
2. There may be other roads leading up to the mountain, but no other is visible.
3. They marched on, but their comrades were forced to rest.

F. Illustrate, in sentences relating some vacation experience, (1) the direct object, (2) the objective complement, and (3) the subjective complement.

G. Illustrate, in sentences relating some home occurrences, an infinitive phrase used, (1) as direct object, (2) as adverbial modifier, and (3) as subjective complement.

H. Illustrate, in sentences relating experiences of a friend, a clause used (1) as the object of a preposition, (2) as subjective complement, and (3) as the subject of a verb.

I. Illustrate, in sentences relating school experiences, the use of (1) a word, (2) a phrase, and (3) a clause as the subject of a sentence.

J. In the following sentences, change the direct narration to indirect: —

1. "Hold me up," he cried to his officers, "do not let the men see me drop."

2. "My sons," said the old man, "do you expect to win a competency by idleness?"

3. The master declared, "If a boy is loud in protesting his innocence, you may be tolerably certain that he is guilty."

K. In the following sentences, change the indirect narration to direct: —

1. The master ordered the boys to cease whispering that moment.
2. John's mother asked him why he was late that morning if he hadn't stopped at the store.
3. The critics maintain that, although the acting is good, the play is a wretched one.

L. Expand the ellipses in the following sentences and then analyze the sentences: —

1. What if it should rain to-night?
2. They built the wall as if for all time.
3. Turn as I will, no friend I see.
4. We are never so weak as when we think ourselves most strong.

M. In the following sentences the pupil may be asked to analyze according to directions on page 379; or to give the syntax of phrases, words, and clauses; or to parse given words. In giving the syntax of a phrase or a clause, we explain the relation it sustains to other elements in the sentence.

1. They are at their wits' end.
2. What he called a dog was in reality a fox.
3. That man is of no account.
4. Who in the world told you that?
5. He seemed in good spirits.
6. A broken umbrella is of little use to anybody.
7. The poor mother could do nothing but hope.
8. There was nothing to do save to play solitaire.
9. It must have seemed like dying.
10. We saw him strike you.
11. We cannot say whether he will go or not.
12. Whither the clouds have fled cannot be told.

13. Give what you undertake your undivided attention.
14. Hard work has made him what he is.
15. He was accurate in what he did.
16. Consider his story for what it's worth.
17. The lawyer was paid what was due him.
18. He came the day before we started.
19. The boat went down, although the bulkheads seemed intact.
20. I worked hard while my companion rested.
21. Experienced soldiers tell us that at first men are sickened by the smell and the newness of blood, almost to death and fainting ; but as soon as they harden their hearts and stiffen their minds, as soon as they will bear it, then comes an appetite for slaughter. — BAGEHOT.
22. The farmer was twisting the halter to do what he threatened, when the fox, whose tongue had helped him in hard pinches before, thought there could be no harm in trying whether it might do him one more good turn. — FROUDE.
23. I was startled at hearing her address by the familiar name of Benjamin the young physician I have already referred to, until I found, on inquiry, what I might have guessed by the size of his slices of pie and other little marks of favoritism, that he was her son. — HOLMES.

N. Analyze all the sentences in selections 2 and 3 on page 71.

IX. DICTION

HOMONYMS

300. *A.* Choose homonyms from the following list to fill correctly the blanks in the sentences below: —

1. all, awl
2. aloud, allowed
3. alter, altar
4. ascent, assent
5. base, bass
6. beach, beech
7. beau, bow
8. been, bin
9. boy, buoy
10. buy, by, bye
11. cellar, seller
12. cite, sight, site
13. coarse, course
14. core, corps
15. dear, deer
16. die, dye
17. fair, fare
18. great, grate
19. grocer, grosser
20. hart, heart
21. heard, herd
22. him, hymn
23. hoard, horde
24. hose, hoes
25. leaf, lief
26. lean, lien
27. maize, maze
28. mantel, mantle
29. marshal, martial
30. mean, mien
31. meat, meet, mete
32. praise, prays, preys
33. seas, sees, seize
34. sew, so, sow
35. to, too, two
36. weak, week

1. An —— and a gimlet were —— the tools he could find.
2. We were not —— to speak —— in the reading-room.
3. After witnessing that ceremony at the —— the youth seemed to —— all his ways.
4. We will make the —— to-morrow if you —— to the plan.
5. They —— their confidence on the leading of that powerful —— voice.
6. A solitary —— grew among the boulders above the —— of the lake.
7. She put on her new —— and bracelet for her —— to admire.
8. That dirty cat has certainly —— in a —— of coal.
9. The —— was saved by clinging to a —— until rescue finally came.
10. "—— the ——," he said, "if you go —— the store, —— me a bottle of ink."
11. The —— of books kept many of them stored in his ——.

12. As we came in —— of the —— of the Battle of Gettysburg my brother began to —— passages from Lincoln's famous speech.

13. After lunching upon his —— meal the lad went on his —— to the ——.

14. A —— of noble women were striving to reach the —— of the evil.

15. "My ——," said he, "that is a ——, not an antelope."

16. You must —— your face and hair if you do not wish to —— at the hands of these savages.

17. Farewell —— lady; may you —— well at the ——.

18. If the ship does not —— on the rocks there is —— likelihood of her reaching shore.

19. "My patrons will not accept the goods of —— qualities," said the ——.

20. If your —— is weak you can not run like a ——.

21. The whole —— of cattle ran wildly away as they —— the train whistle.

22. They asked —— to select the —— for the opening service.

23. A large —— of islanders had found our —— of precious provisions.

24. —— are used for weeding, and —— for watering gardens.

25. I would just as —— nave a —— of the geranium as its blossom.

26. His pocketbook looked very —— after he had paid off the —— on his house.

27. The children lost themselves in the —— of the stalks of ——.

28. One door key is on the ——, the other in the pocket of my ——.

29. He will —— his troops silently, with no —— pomp.

30. The haughty —— of this woman may —— that she is bringing some important news.

31. If you —— James, tell him to —— out the proper punishment to his dog for stealing all my ——.

32. Although they speak high —— of her son, his absence still —— upon her mind, and she —— constantly for his return.

33. Whenever the old sailor —— a ship return from distant —— fresh longings —— him to embark once more.

34, 35. It was —— dark —— —— —— hours ago, —— she laid aside her work and went out —— —— a few more flower seeds.

36. She is too —— to live for another ——.

B. Write similar sentences, making use of the following homonyms: —

cent	pair	right	wait
scent	pear	rite	weight
sent	pare	wright	toad
		write	towed
born	raise		
borne	rays	holy	one
bourn	raze	wholly	won

ANTONYMS

Make sentences illustrating the use of the following opposites: —

absurd, wise	cool, hot	fertile, sterile
accept, refuse	courage, cowardice	fiction, fact
admit, deny	crooked, straight	humble, haughty
affection, aversion	danger, safety	innocent, guilty
attack, defend	deliberate, hasty	learned, ignorant
audacity, meekness	different, similar	lenient, severe
awkward, graceful	dignify, degrade	misery, happiness
base, noble	diminish, increase	musty, fresh
belief, doubt	docile, stubborn	necessary, useless
bold, timid	doleful, joyous	obey, rebel
censure, praise	dunce, sage	outer, inner
clear, opaque	enemy, friend	peril, safety
clever, stupid	enraged, pacified	plentiful, scarce
coarse, fine	error, truth	positive, negative
complex, simple	esteem, contempt	poverty, wealth
confirm, contradict	evil, good	pride, humility

SYNONYMS

A. Insert the proper word in each blank, and give the reason for your choice: —

(capability, ability, capacity, competency, power)

1. He has —— to become a brilliant lawyer if he is properly educated.

2. The minister realized that he must fit his admonition to the —— of his negro listener.

3. We doubted her —— to assume the care of those orphan children.

4. Estelle possesses the enviable —— of winning friends wherever she goes.

(affirm, avow, claim, assert, declare, maintain, state)

1. Although he would not take an oath, he strongly —— (ed) his innocence.

2. The girls ——(ed) that they had not been away from home all day.

3. She ——(s) her intention to go home by the next train.

4. Edward —— that his dog was not lost, but stolen.

5. Each of the three princes ——(ed) the vacant throne.

6. In answer to all his taunts Mary ——(ed) stoutly that her friend could not have done such a thing.

7. In court the defendant ——(ed) his reasons for believing the accused boy guilty.

(mention, allude, refer)

1. Did he —— to the ancient tradition about the cathedral?

2. If I should —— their names, you would remember their pranks.

3. During the furious snowstorm the old man ——(ed) occasionally to the great blizzard of '88.

(hint, insinuate, intimate, suggest)

1. He was unkind enough to —— that her son was not brave in battle.

2. He ——(ed) that he might sail for South America next month.

3. They —— that there may be more difficulties in the way than we expect.

4. It is ——(ed) that the worst facts are not yet known.

(character, disposition, reputation, temper, temperament)

1. Her —— is to live at peace with every one, but her —— is sometimes ruffled when the neighbors' hens scratch up her garden.

2. With such a nervous —— as hers, she should surely avoid so much excitement.

3. His neighbors give him a —— for dishonesty.

4. A man makes his own ——, but he cannot make his ——.

(flock, bevy, brood, covey, drove, herd, litter, pack)

1. A —— of sheep could be seen on the hill.
2. The —— of chickens is safely hidden under its mother.
3. A —— of cattle ran across my garden on their way to pasture.
4. The boys took their guns, hoping to find a —— of partridges.
5. That is a valuable —— of Jersey cows.
6. A —— of wolves came to the edge of the clearing.
7. James thought the —— of pigs very cunning.
8. A —— of laughing girls surrounded the genial old fiddler.

(learn, teach)

1. May you —— a lesson from this unfortunate occurrence.
2. May this unfortunate experience —— you a lesson.

(hire, let, lease)

1. I wish to —— a cottage for the summer months.
2. I cannot —— that house to you, because I have already ——(d) it for two years to Mr. Blank.

(burglary, larceny, theft)

1. He is accused of the —— of an express wagon.
2. Mrs. Brown is very nervous since the —— at the house next door, last night.
3. When the boy was found wearing Mr. Smith's overcoat, he was taken to court on a charge of ——.

(bring, fetch, carry)

1. If you will —— back this picture, I shall be very grateful.
2. —— me a glass of water when you come upstairs, please.
3. —— me some novel of DeMorgan's from the public library.

B. Write similar sentences, making use of the following synonyms :—

ignorant, illiterate, uninformed, untaught.
customary, habitual, usual, wonted, prevailing.
faithful, loyal, stanch, trustworthy, trusty.
inquisitive, inquiring, intrusive, meddlesome, prying.
candid, impartial, unprejudiced, straightforward, open.
delightful, gratifying, satisfying, grateful.
baffle, balk, foil, frustrate, hamper, hinder, check.
calamity, disaster, mishap, misfortune.
anger, exasperation, petulance, rage, resentment.
censure, criticism, rebuke, reproach, reprimand, reproof.

EXERCISES IN CORRECT USAGE

Nouns.

1. *Avocation, vocation.*

Laying bricks was his ——, but his —— was playing baseball for money.

2. *Depot, railway station.*

The dreadful flood compelled the town authorities to use the —— as a —— for supplies.

3. *Elevator, elevated* (train).

He reached the —— station by means of an ——.

4. *Emigration, immigration.*

The number that we lose by —— is small in comparison with the number that we gain by ——

5. *Gentleman, lady, man, woman.*

No —— will swear in the presence of a ——.

—— is by nature physically stronger than ——.

6. *Home, house.*

That —— on the hill is my ——.

7. *Principal, principle.*

The —— told the pupils that in matters of —— they should follow the dictates of conscience.

8. *Recipe, receipt.*

He wrote the —— for the cake at the bottom of the —— he gave me when I paid my bill.

9. *Relations, relatives.*

His —— with his wife's —— were not cordial.

10. *Scholars, students, pupils.*

Of the many —— now in our high schools comparatively few will become —— in universities, and fewer still will ever become distinguished ——.

11. *Statute, stature, statue.*

He stood as still as a —— while the inspection was being made to determine whether he met the requirements of the recent —— in respect of ——.

Pronouns.

1. *I, me.*

He is taller than ——.

It is ——.

Remember the agreement between you and ——.

Let James and —— go to the theater.

2. *I, myself.*
My brother and —— attended the lecture.
3. *Him, his.*
They told of —— finding the money.
4. *His, their.*
Let every man do —— duty.
Each boy should give —— attention to the task.
5. *Who, as.*
Are you the man —— lights the street lamps?
6. *They're, there, their.*
—— to meet —— friends ——.

Adjectives and Adverbs.

1. *All right* (not *alright*).
His answer was a cheery "——."
2. *Apt, likely, liable.*
It is quite —— that a pupil as —— as he, should be —— to such periods of forgetfulness.
3. *Awful, horrible.*
The —— accident was witnessed with an —— hush.
4. *Good, well.*
His hearing is ——, but he does not see ——.
5. *Healthy, healthful.*
The diet prescribed was so —— that he soon became a —— man.
6. *Nice, pleasant.*
He was very —— in his choice of —— words of compliment.
7. *Practical, practicable.*
You are too —— to plan for a course of action that is not ——.
8. *Quite, very.*
I am —— glad that my task is now —— completed.
9. *Quite some, a long.*
He has been here —— time.
10. *Rather, kind of.*
He is —— unfortunate in his business ventures.
11. *Some, somewhat.*
They say that he is —— better.
12. *Sour, sourly.*
The milk tastes ——.
13. *This, these.*
He doesn't like —— sort of apples.

Verbs and Verb Phrases.

1. *Acted like, acted as if.*
They —— they were angry.
2. *Affected, effected.*
They —— a little joy over his escape, so cleverly ——.
3. *Aggravated, provoked.*
His conduct —— an unkind reply and so —— the trouble.
4. *Am not* (not *ain't*).
I —— going to stay long.
5. *Aren't* (not *ain't*).
—— you going to the lecture?
6. *Don't, doesn't.*
He —— approve of their conduct; they —— behave well.
7. *Expect, suppose.*
Do you —— for a moment that I —— him here to-night?
8. *Hanged, hung.*
The man was —— long before the signal was —— from the tower.
9. *Have* (not *have got*).
I —— only a few eggs in this basket.
10. *Lay, lie.*
Before them —— the green meadows where they will soon —— down their burdens.
11. *Let, leave.*
Please —— me —— you one of these samples.
12. *May, can.*
You —— go if you are sure you —— endure the hardships.
13. *Must* (not *have got to*).
You —— go to Jane's party.
14. *Ought, had ought.*
You —— to bring the book to-morrow.
15. *Seen, saw.*
He —— a parade, such as he had never —— before.
16. *Should have liked* (not *should liked to have*).
I —— to see the eclipse.
17. *Starts, begins.*
He —— to talk as soon as you open the door.
18. *Stop, stay.*
You may —— on the way, but don't —— long.
19. *To hear clearly* (not *to clearly hear*).
It was difficult —— what the orator said.

Connectives.

1. *Around, about.*
He will come —— Christmas time.
2. *As, that.*
I cannot say —— I approve of his actions.
3. *At home, home.*
They remained —— all day.
4. *Back of, behind.*
He stood —— my chair.
5. *Between, after.*
—— every sentence there was a stupid pause.
6. *Different than, different from.*
Her new hat was not very different —— the old one.
7. *Inside of, within.*
They will return —— a week.
8. *Off* (not *off of*).
The boys shook all of the apples —— the tree.
9. *Side of, beside.*
He sat —— me.
10. *Since, being that.*
—— I am here, there is no need of sending for help.
11. *So as, that.*
They did what they could —— the poor fellow might be comfortable for the night.
12. *Without, unless.*
The young girl cannot come —— some one stays with her mother.

FIGURES OF SPEECH

301. A figure of speech is a change from the usual form of expression for the purpose of making the thought clearer, more forcible, or more beautiful. Figurative language, however, is not unnatural. It is used constantly, in ordinary conversation, alike by the illiterate and the most learned men. When we say that *we have been pegging away at our work all day*, or that *the wind howls*, or that *the man has a heart of steel*, we are making use of figurative language. Figurative language ranges from these very

simple expressions to the beautiful figures of speech found in poetry.

302. A **simile** is an expressed resemblance between two objects of unlike classes. The resemblance must, however, be imaginative rather than literal, and must be directly expressed by the use of such words as *like, similar to, as,* and *so.* The best similes are those in which the ideas compared have one strong point of resemblance, and are unlike in other respects.

He fought like a lion.

How far that little candle throws its beams!
So shines a good deed in a naughty world. — SHAKESPEARE.

303. A **metaphor** states an implied comparison between two objects of unlike classes. It differs from a simile in that the comparison is implied and not expressed.

He was a lion in the fight.

In arms the Austrian phalanx stood,
A living wall, a human wood. — MONTGOMERY.

304. **Personification** is a metaphor that attributes human qualities or actions to inanimate objects, abstract ideas, or lower animals.

This music crept by me upon the waters.
The sun is couched, the sea fowl gone to rest,
And the wild storm hath somewhere found a nest.
— WORDSWORTH.

305. **Apostrophe** is a figure by which the writer suddenly interrupts his discourse and directly addresses some absent or present person or personified thing.

Backward, turn backward, O Time, in your flight,
Make me a child again just for to-night!
— ELIZABETH A. ALLEN.

O eloquent, just, and mighty Death!

306. Metonymy is a figure of speech in which one word is substituted for another that it suggests.

He has a warm heart.
Gray hairs should be respected.

307. Synecdoche is a figure of speech in which a part of anything is substituted for the whole or the whole for the part.

Give us this day our daily bread.
Miles of hulks are rotting in the harbor.

308. An **allegory** is an extended metaphor in the form of a narrative that has for its purpose the teaching of a truth or moral. Bunyan's *Pilgrim's Progress* is an allegory.

1. A **fable** is a short allegory in which animals or inanimate beings speak and act like human beings. *The Fox and the Grapes* is one of Æsop's famous fables.

2. A **parable** is likewise a short allegory. It differs from the fable in dealing with events which, though fictitious, are possible in life and nature. The term is rarely used except in a Biblical sense; as in the "parable of the prodigal son."

309. Sometimes other so-called figures of speech are added to the list already given. In each of these figures some striking arrangement of words, phrases, clauses, or sentences gives greater effectiveness.

1. **Irony** consists in implying a certain meaning while stating the opposite.

What has the gray-haired prisoner done?
Has murder stained his hands with gore?
Not so; his crime's a fouler one —
God made the old man poor. — WHITTIER.

2. **Hyperbole** consists in exaggerating a statement in order to increase its effectiveness.

He was a man of boundless knowledge.

3. **Antithesis** consists merely of contrasted statements. This contrast may be found in a single sentence or it may be extended through an entire paragraph.

> Look like the innocent flower,
> But be the serpent under't. — SHAKESPEARE.

4. **Climax** consists of an ascending arrangement of ideas.

> I came, I saw, I conquered. — CÆSAR.

5. **Anticlimax** consists of a descending arrangement of ideas. The effect of an anticlimax is usually humorous.

> Here, thou, great Anna! whom three realms obey,
> Dost sometimes counsel take and sometimes tea. — POPE.

6. **Interrogation** consists of a question that is asked, not for the purpose of obtaining information, but in order to make speech more effective. It is called, also, a *rhetorical question*. An affirmative question denies, and a negative question affirms.

> 1. Am I not free?
> 2. Can storied urn or animated bust
> Back to its mansion call the fleeting breath? — GRAY.

These suggestions concerning the use of figures of speech should be heeded: —

1. Never write for the purpose of using figures of speech.
2. If a figure that adds force and clearness to your expression occurs to you, use it without hesitation.
3. The figure should fit the subject in hand.
4. Suitable figures give picturesqueness and vivacity to language. Hackneyed figures should, however, be avoided.
5. Elaborate and long-drawn figures, or an overabundance of short ones should be avoided.
6. A figure must be consistent throughout. A comparison once begun must be carried through without change. The *mixed metaphor* is a common blunder of beginners.

EXERCISES

A. In the selection from Sohrab and Rustum on pages 36 and 37 find (1) five similes, (2) five metaphors.

B. What figures are employed in the following lines, and how do they enhance the beauty of the lines?

1. Swiftly walk over the western wave,
Spirit of Night!
Out of the misty eastern cave,
Where all the long and lone daylight,
Thou wovest dreams of joy and fear,
Which make thee terrible and dear, —
Swift be thy flight! — SHELLEY.

2. Life, like a dome of many-colored glass,
Stains the white radiance of Eternity. — SHELLEY.

3. And death is a low mist which cannot blot
The brightness it may veil. — SHELLEY.

C. Criticize the figures that are found in the following lines from standard authors: —

1. Take arms against a sea of troubles. — SHAKESPEARE.

2. I need the sympathy of human faces
To beat away this deep contempt for things,
Which quenches my revenge. — COLERIDGE.

3. There where thy finger scorched the tablet stone,
There where thy shadow to thy people shone. — BYRON.

D. What figures prevail in Wordsworth's *Daffodils?* Which are the most beautiful?

E. What devices of arrangement or what figures are illustrated in the following prose passages?

1. They have Moses and the prophets, let them hear them.

2. Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. — WEBSTER.

3. It was very kind of you to remind me of my humiliation!

X. SPELLING, CAPITALIZATION, AND PUNCTUATION

Common Household Words

beefsteak	doughnut	raspberry	menu
croquette	caramel	coconut	biscuit
raisin	macaroni	mayonnaise	sugar
carrot	bisque	meringue	sausage
omelet	coffee	yeast	rhubarb
currant	almond	lettuce	spinach

Words used in Science

absorb	adhere	albumen	alkaline
beaker	atmosphere	chemistry	buoyancy
odor	cohere	ductile	alcohol
crystal	ammonia	anatomy	analogous
apparatus	paraffin	effervesce	alimentary
antiseptic	bluish	esophagus	equilibrium
element	filtrate	ethereal	insulate
larva	hydrochloric	laboratory	muscle
liquefy	parasite	vertebrate	zinc
litmus	origin	receptacle	volatile
embryo	development	albuminous	stomach
oxygen	nucleus	nutrition	voluntary
pipette	symmetry	disseminate	aqueduct
cilia	protoplasm	fertile	sterile
physics	Fahrenheit	centigrade	pivot
gauge	detachable	siphon	concentrate
pulley	micrometer	densimeter	evaporation
permanently	barometer	tension	incidence
unit	mechanical	pneumatic	brilliancy
chlorine	crystallization	chloride	ammonium
aorta	Priestley	indivisible	neutralize
biceps	arterial	auricles	serum
plasma	skeleton	urinary	cerebellum
chyme	carbohydrate	pancreatic	dioxide
chyle	eustachian	excretion	secretion

Words used in Language Study

sentence	onomatopoeia	trimeter	grammatical
grammar	onomatopoetic	tetrameter	pentameter
ablative	accusative	dative	hexameter
rime	onomatope	dactylic	iambic
rhythm	anapæstic	tautology	trochaic
genitive	gerundive	imperative	demonstrative
simile	expletive	pluperfect	metonymy
dimeter	monometer	transitional	obligatory
ellipsis	synecdoche	diminutive	synonym
factitive	alliteration	feminine	antecedent
participial	nomenclature	cæsura	idiomatic

Words used in Literature

Scott	Cooper	Lucius	Addison
Steele	Coleridge	Thackeray	Lowell
Shakespeare	Ruskin	Eliot	Sesame and Lilies
Cassius	Raveloe	Hawthorne	Torquilstone
Rowena	Rotherwood	Coningsburg	Cedric
Gurth	Bois Guilbert	Templestowe	Hector
Vailima	buccaneer	Front de Bœuf	Hispaniola
marooned	doubloon	Admiral Benbow	scuppers
Oxus	Porsena	keel-hauling	Regillus
Tartar	Pamere	Clitumnus	Ferood
Afghan	Gudurz	Afrasiab	Ruksh
Capys	Campanian	Ader-baijan	Sohrab
Rustum	Licinius	Scævola	Odyssey
Homer	Penelope	Campanian	Telemachus
Laertes	Euryclea	Odysseus	Eumæus
Iliad	Nestor	Antinous	Achilles
Danaüs	Achæans	Agamemnon	Poseidon
Zeus	Oberon	Argives	Lysander
Hermia	Titania	Bottom	Philostrate
Amiens	Helena	Hippolyta	Audrey
Arden	Jacques	Ganymede	Celia
Duncan	Orlando	Rosalind	Inverness
Shylock	Malcolm	Dunsinane	Nerissa
Tubal	Bassanio	Antonio	Morocco
Cæsar	Launcelot	Jessica	Casca
Octavius	Brutus	Calpurnia	Artemidorus

Burke	conciliation	Chatham	precedents
penal	chicane	Dunmore	financiers
Utopia	dragooning	palatine	clandestine
Stevenson	Antwerp	Willebroek	Pont-sur-Sambre
Oise	Modestine	Gévaudan	Florac
Ghent	Aix	marionettes	Hervé Riel
Browning	Gareth	Pheidippides	Lancelot
Tennyson	Bedivere	Lynette	Merlin
Elaine	Astolat	Guinevere	Torre
Bors	Lyonors	Camelot	Bellicent
Gawain	Cyril	scullion	Macaulay

Words used in Mathematics

parallel	perpendicular	isosceles	divisible
segment	contiguous	eliminate	horizontal
scalene	binomial	equilateral	homologous
quotient	rhombus	homogeneous	diameter
eighth	millimeter	trapezoid	vertical
cylinder	subtraction	hypotenuse	heterogeneous
parenthesis	resultant	proportionally	parallelogram
centimeter	coefficient	loci	polyhedron

Words used in History and Civics

Alcibiades	Aristotle	Ægean	Assyrian
Aryan	Rameses	Themistocles	Syracuse
Sicily	Alexandria	Ptolemy	cuneiform
Egypt	Solomon	Greco-Persian	Phœnician
Hellas	Aristides	papyrus	Peloponnesian
ager	Caucasian	agrarian	Thermopylæ
Semitic	Marathon	sarcophagus	Byzantium
helots	gladiators	Aurelius	decemvirs
Zama	Vercingetorix	Regulus	Philippi
Teutons	Licinian	Mæcenas	Augustan
Catiline	chevalier	allies	Puritanism
dissenter	Britain	ecclesiastical	federation
apportionment	cabinet	anarchist	boycott
caucus	revenue	electoral	emancipation
impeach	polygamy	compromise	secede
veto	temperance	demonetization	Seminole
tariff	bureau	tenure	sovereignty
Ku-Klux Klan	democracy	embargo	alien

Words illustrating Important Rules

y-terminal words, *e*-terminal words, doubling of final consonant, *ei* and *ie*, etc.

occurring	suffering	meriting	inferring
rubbing	intermittent	developing	beginning
equaling	fanciful	oratorios	declaring
cameos	rescuing	placing	tying
persevered	embodiment	untying	negroes
dying	received	potatoes	conceived
brief	aggrieve	relieved	deceitful
siege	jollity	grievance	tomatoes
definite	tactfully	mulattoes	thoroughly
formally	cloths	tyrannically	ceiling
accommodate	complexion	accidentally	pursuing

Words frequently Misspelled

squalor	eligible	proceed	exaggerate
strategic	immovable	receipt	miscellaneous
yield	moreover	stationary	permissible
wield	accessible	tenement	promissory
abscess	assassin	traceable	acquiesce
appalling	convalesce	achieve	buoyant
conscience	disappoint	blamable	conferred
diphthong	principle	competition	dilapidated
effeminacy	really	descended	dissipation
inveigle	stationery	dissatisfaction	reservoir
mischief	symmetry	embarrassment	stratagem
principal	totally	maintenance	twelfth
pronunciation	variegated	noticeable	vacillate

Modern Geographical Names

Vienna	Edinburgh	Genoa	Leicester
Marseilles	Padua	Yangtze Kiang	Zurich
Tigris	Euphrates	Algiers	Ganges
Abyssinia	Tangier	Oklahoma	Tripoli
Nicaragua	Mauch Chunk	Tallahassee	Guatemala
Terre Haute	Santiago	Piscataqua	Baton Rouge
Monongahela	Rappahannock	Katahdin	Susquehanna
Popocatapetl	Venezuela	Schenectady	Adirondack
Gloucester	Beaufort	Cincinnati	Patchogue

Mythological Names

Adonis	Psyche	Medusa	Eurydice
Cassandra	Argonauts	Tantalus	Pandora
Hebe	Charybdis	Athene	Valhalla
Phlegethon	Lares	Cocytus	Bacchus
Æsculapius	Sibyl	Minotaur	Ganymede
Centaurs	Apollo	Thor	Penates
Iphigenia	Charon	Augeas	Woden
Procrustes	Lethe	Erebus	Baucis
Aphrodite	Styx	Naiad	Gorgons
Ceres	Artemis	Titans	Philemon
Laocoön	Chiron	Aurora	Zeus

Common Flowers and Trees

anemone	peony	iris	geranium
cyclamen	azalea	smilax	magnolia
hollyhock	dahlia	chrysanthemum	wistaria
nasturtium	hydrangea	gentian	cosmos
arbutus	poplar	jasmine	heliotrope
cypress	catalpa	syringa	mignonette
hyacinth	fuchsia	clematis	columbine

CAPITALIZATION

310. Use capitals for: —

I. The first word of every sentence.

II. The first word of every line of poetry.

III. Proper names, words considered as proper names, and adjectives derived from proper names.

Mr. James Brown, Europe.
Bostonian, German.

Note a. Such expressions as *Ohio river, Lincoln school, Jackson county, Twenty-third street* once had both names capitalized. The present tendency is to capitalize them as written above. The common noun is not capitalized when used after two or more proper nouns, nor when used with the definite article before a proper noun.

The *Merrimac* and the *Connecticut rivers.*
The *city* of Chicago, the *river Nile.*

Note b. Some adjectives, though derived from proper nouns, are no longer capitalized: *voltaic, damask, india rubber.*

Note c. Many terms are considered as proper nouns: —

1. Names of political parties, religious sects, etc.

Democrats, Whigs, Methodists.

2. Names of great historical importance.

The Revolution, the Renaissance.

3. Names of important documents.

The Declaration of Independence, Lincoln's Gettysburg Speech, Washington's Farewell Address.

4. Names of days of the week, months of the year, and holidays, but not of seasons.

Monday, January, Fourth of July, summer.

5. The words *North, East, West, South, Northwest,* etc., when used to name a section of the country, but not when used merely to indicate a point of the compass or a direction.

The animosities once existing between the *North* and the *South* are rapidly disappearing.

The man had just arrived from the *East.*
The storm came from the *east.*
Michigan is *north* of Ohio.

6. Words denoting family relationship, when used with a proper noun, or without a possessive pronoun, but not when used with a possessive pronoun.

We were all pleased to see *Aunt Mary.*
He received a letter from his *uncle Henry.*
We sent *Mother* a present.
He sent his *mother* a present.

7. Titles of honor or office when used with names, but not when used without names.

He introduced *General Grant.* The *general* then spoke.

When used instead of a name, a title may be capitalized.

The *Pope* received the visitors.

Two capitals are used in double titles.

Attorney-General Garland, Vice President Sherman.

Notice, however, *ex-President Roosevelt.*

8. The words *Your Honor, Your Excellency, Sir,* etc., when used in the address of letters, but not when used in sentences.

I appeal to you, *sir,* to do me justice.

9. The term *President* when referring to the President of the United States; the term *Speaker* when referring to the speaker of the lower house of Congress or of a state legislature; the actual titles of governing bodies and courts.

General Assembly, Supreme Court, City Council.

IV. The words *Bible, Scriptures,* and all names of books of the Bible; all names applied to Deity; and all personal pronouns referring to Deity.

New Testament, Holy Ghost.

V. The pronoun *I* and the interjection *O,* but not *oh* unless it begins a sentence.

VI. Abbreviations of titles, degrees, etc.

John Adams, Ph.D., LL.D.

VII. The first word of every direct quotation, except brief phrases and subordinate parts of sentences.

He said, "What we most need now is skillful diplomacy."

There is no doubt that we do need "*skillful* diplomacy," but we also need ships of war.

VIII. The first word of a formal statement, resolution, question, or salutation.

Resolved: *That* college athletics should be controlled by the faculty.

The question is: *Shall* college athletics be controlled by the faculty?

IX. The first word of every phrase or clause separately paragraphed in a tabulation. See the summary at the end of Chapter III as an example.

X. The words *article, section, paragraph,* and *chapter,* when used with a number.

Section 42, *Paragraph* 6, *Article* 11, *Chapter* VII.

XI. The first word and every important word in the title of a book, a play, etc. Conjunctions, articles, and prepositions are not capitalized.

The Value of Correctness in Speech.

The Function of Railways and Waterways in the Development of the Country.

(See also the paragraph headings in this book.)

Note a. When used with the book or article to which it belongs, a title is capitalized, as above. In lists of titles, or when the title is merely quoted, there is a tendency to capitalize only the first word and the proper names. A title that is quoted is either set off by quotation marks or italicized.

PUNCTUATION

The meaning of a sentence depends largely on the grouping of words that are related in sense to each other. When we are reading aloud, we make the sense clear by bringing out to the reader this grouping. This is accomplished by the use of pauses and by emphasis and inflection. In writing we must do for the eye what inflection and pauses do for the ear. We therefore use punctuation marks to indicate inflection and emphasis, and especially to show word grouping. The many special rules, more or less familiar to you, may all be included under one general statement: Use such marks and only such marks as will assist the reader in getting the sense.

The present tendency is to omit all marks not absolutely necessary.

There are some very definite rules, but there are others that cannot be made so definite, the application of which requires care and judgment on the part of the writer.

311. Comma.

1. The comma is used to separate a series of words or expressions having the same construction.

Judges, senators, and representatives were imprisoned.

The country is a good place to be born in, a good place to die in, a good place to live in at least a part of the year.

2. Words or expressions in apposition should be separated by a comma from the rest of the sentence.

Plato, the philosopher, wrote many books.

3. Words in direct address are separated by a comma from the rest of the sentence.

O Sohrab, an unquiet heart is thine!

4. Introductory or parenthetical words are separated by a comma from the rest of the sentence.

However, the current is narrow and very shallow here.

This, in a general way, describes the scope of the small parks or playgrounds.

5. A subject with several modifiers, or with a long modifier, is separated by a comma from the predicate verb.

One of the mistakes often made in beginning the study of birds with small children, is in placing stress upon learning by sight and name as many species of birds as possible.

6. Participial and adjective phrases and adverbial phrases out of their natural order are separated by commas from the rest of the sentence.

With all his faults, he is an admirable man.

Clad in his armor, the knight was the most conspicuous figure of all.

To the mind of the writer, this explanation has much to commend it.

7. A dependent clause in a complex sentence is separated by a comma from the rest of the sentence.

While the flour is being made, samples are sent every hour to the testing department.

Note. If the connection is close, the comma is usually omitted, especially when the dependent clause comes last.

I shall be there when the train arrives.

8. A relative clause that furnishes an additional thought (the nonrestrictive clause) is separated by a comma from the rest of the sentence. If the clause restricts or limits the meaning of the antecedent, the comma is unnecessary.

Hiram Watts, who has been living in New York for six years, has just returned to England. (Non-restrictive.)

This is the best article that he ever wrote. (Restrictive.)

9. A short quotation is separated by a comma from the rest of the sentence.

"There must be a beaver dam here," he called.

10. The parts of a long compound predicate are separated by a comma.

Pine torches have no glass to break, and are within the reach of any man who can wield an ax.

11. A negative expression used in order to show contrast is separated by a comma from the rest of the sentence.

They believed in men, not in mere workers in the great human workshop.

12. A comma is used to mark the omission of an important word in the sentence.

Kindness secures coöperation; harshness, opposition.

312. The **semicolon** is used: —

1. To separate the clauses of a compound sentence, when they are long or are not closely connected.

We might as well decide the question now; for we shall need to soon.

2. To separate the clauses of a compound sentence when the clauses themselves contain commas.

As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew him.

3. To separate from each other a series of distinct statements, all having a common dependence on what precedes or follows them.

When subject to the influence of cold, we eat more; we choose more heat-producing foods, as fatty foodstuffs; we take more vigorous exercise; we put on more clothing, especially of the non-conducting kinds.

4. To precede *as, namely, i.e., e.g., viz.*

Some adjectives are compared irregularly; as, *good*, *bad*, and *little*.

313. The **colon** is used: —

1. Before long or formal quotations and before enumerations.

Burke's exact words were: "Magnanimity in politics is not seldom the truest wisdom."

Adjectives are divided into two general classes: descriptive and definitive adjectives.

2. To separate the different clauses of a compound sentence, when they themselves are divided by semicolons.

It is warm to-day; the sunshine is too bright; the shade too pleasant: we will wait until to-morrow, or we will have some one else do it when the busy time is over.

3. To separate two clauses of a compound sentence when the second explains or illustrates the first.

I am no tramp: this is the first time I ever begged.

314. The **period** should be used at the close of imperative and declarative sentences, and after every abbreviation.

315. The **interrogation mark** should be used after all direct questions.

316. The **exclamation mark** should follow interjections and words expressing strong emotion. Sometimes the exclamatory word is only a part of the whole exclamation. In this case it should be followed by a comma, and the entire expression by an exclamation mark.

317. 1. The **dash** is used to show sudden changes in thought or breaks in speech.

I can speak of this better when temptation comes my way — if it ever does.

2. The dash is often used in the place of marks of parenthesis to set off parenthetical expressions.

To render the Constitution perpetual, — which God grant it may be, — it is necessary that its benefits should be practically felt by all parts of the country.

Note. Commas are used before such dashes in cases where commas would be found if the part of the sentence included within the dashes were omitted.

3. The dash is often used before or after an informal enumeration to denote a summary completing the thought of the sentence.

I saw unpruned trees, broken fences, and farm implements rusting in the rain — all evidences of wasted time.

4. The dash is sometimes used with the colon before long quotations, before an enumeration of things, or before a formally introduced statement.

318. Quotation marks are used to inclose direct quotations. A quotation within a quotation is usually indicated by single marks. When a quotation is interrupted by parenthetical expressions, the different parts should be inclosed in quotation marks.

"Can you tell me where I can find 'Rienzi's Address'?" asked a young lady of a clerk in a Brooklyn store.

"Bring forth," cried the monarch, "the vessels of gold."

Note. When the quotation consists of several paragraphs, the quotation marks are placed at the beginning of each paragraph and at the close of the last one.

319. The **apostrophe** is used to denote the possessive case, to indicate the omission of letters, and to form the plural of signs, figures, and letters.

In the teacher's copy book you will find several fancy A's and 3's which can't be distinguished from engravings.

EXERCISE

A. Punctuate, capitalize, and paragraph the following selection from Dickens's *Nicholas Nickleby*. Insert quotation marks wherever needed: —

this is the first class in english spelling and philosophy said squeers beckoning nicholas to stand beside him. we ll get up a latin one and hand that over to you. now then where is the first boy. please sir he s cleaning the back parlor window said the temporary head of the class. so he is to be sure rejoined squeers. we go upon the practical mode of teaching nickleby the regular education system. c-l-e-a-n clean verb active to make bright to scour. w-i-n-d-e-r, winder a casement. when the boy knows this out of books he goes and does it. It's the same principle as the use of globes. where's the second boy

B. Punctuate the following sentences correctly: —

1. I am responsible for these textbooks Frieze's Vergil Somerville's Algebra Syms's French Reader

2. Young children exercise their imagination youths use their imagination and reason more mature people exercise imagination reasoning power and reflective faculty.

XI. SUPPLEMENTARY LIST OF SUBJECTS FOR THEMES

The subjects which follow are given not so much to amplify those suggested in connection with the various divisions in the book as to supplement them with somewhat different material. The main basis for the selection of these topics has been a desire to stimulate thought on the part of the student. With this in view, many of the subjects are offered in the form of problems, and the material with which they deal is to be found not only in the conscious experience of the pupil, but sometimes in a range of ideas which it is desirable that he should be led to consider. It is better that the pupil should think, even if his first attempts do not result in correct conclusions. With this end in view, subjects have been taken, not only from his personal experience and his English reading, but from such work in hygiene, ethics, civics, æsthetics, and vocations as is suitable for the high school. Other subjects have been selected from history, science, and the languages. If the English teacher is inclined to feel that the range is too wide and that the subjects are unfamiliar, he should remember that the student who selects will not find them unfamiliar, and that they will help to break down the barriers which exist in his mind between various lines of study and possibly to make him realize the necessity for good English in all his work. Many of these subjects may well be discussed in class before being given out for written work, so that what is latent in the mind of the individual student may be aroused by the discussion of the entire class.

Suggested subjects:—

1. Tell the story of Lincoln's writing and presentation of his Gettysburg address. Picture vividly Lincoln and those who made up his audience.
2. Write a narrative of another interesting event in Lincoln's life.

3. Write a narrative in which you develop some lovable but slightly eccentric character like Sir Roger de Coverley. Read "A Sunday with Sir Roger," "Sir Roger in London," and "Sir Roger at the Theater," until you unconsciously pursue Addison's delicate method and style. Do not make your character ridiculous. Keep the sympathy of the reader with him.
4. Write a composition on "The Essay." Give the origin of the name. Explain the type of literature so named. Name the great English and American essayists. Are they more famous for what they say or for the way they say it? What has the essay in prose in common with the lyric in poetry?
5. Discuss the difference in reading a narrative account of one of Shakespeare's plays such as we find in *Tales from Shakespeare*, by Charles and Mary Lamb, and in reading the play itself.
6. Discuss the relative benefits of seeing one of Shakespeare's plays acted and of reading one carefully.
7. Write out, as fully as you can, all that you think went on in Mark Antony's mind from the time he heard of Julius Cæsar's assassination until he completed his speech in the Forum.
8. Compare the characters of Henry V and Brutus to find why Henry V succeeded and Brutus failed.
9. Write a narrative on "The Luckiest Incident of my Life."
10. Write a narrative on "An Incident that taught me a Lesson."
11. Write a narrative on "One of the Most Humorous Incidents of my Life."
12. Write a story telling of a meeting and conversation between a Druid priest and a Christian missionary in a Roman town in Britain in the year 110 A.D.

13. Describe a trial under the early Germanic law.
14. Let a boy who is a page to a great lady in a medieval castle tell a story of his life and ambitions.
15. A day in the life of a serf.
16. Taking the character of Sir Philip Sidney, bring him into a story or incident which illustrates the noblest type of young Englishman in the time of Queen Elizabeth.
17. Describe the kindest person you know, giving appearance and character.
18. Give a full account of a kind action that you have seen.
19. Explain the proverb, "Molasses catches more flies than vinegar."
20. Discuss the care of the poor where you live, — cost.
21. Give reasons for the existence of the poor.
22. Describe a model tenement house.
23. Describe the trees which are native to your district.
24. Make up a cheap meal suitable for workingmen.
25. Tell the history of sulphuric acid and its relation to the civilization of a country.
26. Tell how Dickens makes us realize the causes of the French Revolution in *A Tale of Two Cities*. Illustrate by naming at least three abuses which he represents.
27. How does Dickens's order in presenting details of his humorous descriptions differ from the order in usual description? What details stand out in your mind in connection with Miss Pross, Jerry Cruncher, Mr. Micawber, Peggotty?
28. Give your reasons for considering Dickens hard or easy reading. Compare one of his novels with the latest piece of fiction you have read.
29. Why is Hawthorne called a psychological novelist? Illustrate by examples from his short stories, as well as from *The House of the Seven Gables*.

30. Compare Wordsworth's and Shelley's poems on the skylark. Which do you like better? Why?
31. Do you like Keats's *Ode to the Nightingale* as well as Wordsworth's or Shelley's *Skylark?* Give reasons for your opinion. What pictures does the poem leave in your mind?
32. Write a composition in which you bring together five pictures which different poems have given you. Each picture may have been suggested by a few lines or elaborated in many.
33. Write the story of an original adventure of one of Arthur's knights.
34. Do you think science or politics or business offers to-day any chances for great adventure like the search for the Holy Grail? If so, write of such a successful adventure, or of a possible one. Make your story specific.
35. Can an æsthetic sense be educated in young people? Prove your belief by instances in your own experience and in that of others.
36. What outdoor scenes do you like best? What buildings do you like best? Why? What pictures do you like? Why? What music do you like? Why? What poetry do you like? Why?
37. What do you like best in the appearance of another person, — a good carriage, a neat and elegant dress, or good features, or coloring?
38. How far do you think people can make their appearance attractive and still not be absorbed in it?
39. On what virtues do you think self-respect is based?
40. Compare the characters of two people, one of whom you feel has self-respect developed in the extreme, the other of whom is lacking in this virtue.
41. Write a composition to show how slowly the franchise has been won by men in England.

42. Of what use is an aristocracy in a country? Why do people seem theoretically to object to aristocrats and actually to admire them?
43. What is the greatest contribution England has made to the progress of civilization?
44. The production of steel at a low price, and its effect on civilization. What is the chemistry of this process?
45. What is the fighting line of health defense?
46. The Board of Health: lines of work; cost.
47. Preventive measures for infectious diseases.
48. Write a good dietary for one day, giving the cost of each article.
49. Poisonous and harmless snakes.
50. Write a translation of the best description you have read recently in another language.
51. Compare the people of the English Colonies in America with the people of France in 1770 in regard to numbers, education, experience in self-government, and in their causes for revolt.
52. Do you think Burke was consistent in his attitude toward the American and the French Revolutions? Was he justified in his attitude toward the French Revolution?
53. Compare the characters of Chatham and Burke.
54. What was Puritanism? How did it affect Milton's poetry?
55. What do we mean by the Greek love of personification? How does Milton show this Greek element in his poetry?
56. Macaulay says each line of Milton is a compact picture or idea which may be elaborated. Taking one line, try to draw from it all it suggests in the way of picture or thought.
57. Describe an ideal day which L'Allegro or Il Penseroso could spend in your own town or city, or in the country-side near.

58. Write a description of the scene of Washington's "Farewell Address."
59. Write a sketch of Webster's early life, showing how he came to be so great an orator.
60. Resolved: That the decay of oratory in America shows a decay of patriotism.
61. How does an argument differ from an oration?
62. Conservation: of forests, mineral resources, water power, life.
63. The high cost of living is due to the increased output of gold.
64. High schools should be more practical, fitting directly for earning one's living rather than giving a foundation for general culture.
65. A man will succeed in his occupation if he enjoys it.
66. A man will enjoy his occupation for life if he is efficient at it.
67. Imagination is necessary in scientific study.
68. The study of science is necessary for culture.
69. What is the meaning of habit? Name all the acquired habits that become second nature.
70. What is meant by good habits and bad habits?
71. Of what bad habits has society been cured? Do you think of any of which society may be cured by the early education of future generations?
72. The indifference of the intelligent voter is a more serious danger to democracy than the corruptibility of the dishonest voter.
73. The present form of the ballot is poor.
74. The granting of the franchise to the negro was a mistake.
75. All girls should be trained to means of self-support as boys are.
76. Write a definition and a classification of the drama.
77. The essentials of good drama are three: a plot containing a conflict between powerful forces in human life; natu-

ral characters; and dialogue expressing depth of thought and feeling as it develops the plot. Take any play you have seen or read and judge it according to this standard.

78. How does the tragic hero (Macbeth) in a tragedy differ from the villain (Shylock) in a comedy?
79. Was Lady Macbeth as guilty as Macbeth? If so, why does Shakespeare call the play *Macbeth*, and let us see so little of her after the first act?
80. Write an imitation of the paragraph in Macaulay's *Johnson* that describes Johnson's eccentricities, taking as material your own oddities or those of some one you know well.
81. After reading a portion of Boswell's *Johnson*, describe a characteristic evening at the Literary Club.
82. Compare the characters of Carlyle and Burns in respect to singleness of purpose.
83. Select your favorite English poet, name poems of his that you like, and discuss them.
84. Write an exposition of a recreation that you expect to enjoy throughout your life.
85. Define by derivation the meanings of the words, *recreation* and *dissipation*. Classify your activities other than eating, sleeping, and working as one or the other.
86. How should the natural recreations of childhood be provided for in large cities?
87. Could the same public provision that we see in the museums, libraries, and art galleries be extended to other recreations?
88. What is the value of examinations?
89. Describe a day in the life of a slave or a slave owner in the South before the war.
90. Was slavery a benefit to the negro race?
91. Trade-unions.

92. What is the value of the study of mathematics?
93. What is meant by the scientific method? Can it be applied to social questions?
94. What great discoveries is science now seeking?
95. What is meant by eugenics?
96. Tell how to plant a small garden with perennials which will rotate throughout the seasons.
97. Spend ten dollars for a family of four for wholesome food of sufficient quantity and variety for as long a period as you can make it last.
98. Discuss your capacity and preparation for the life occupation you look forward to.
99. Discuss the field and the rewards of the occupation you have chosen.
100. Write to a friend a letter in which you try to sum up your most valuable acquisition during the last four years.

SUPPLEMENTARY LIST OF SUBJECTS FOR ORAL COMPOSITION

Note to the Teacher. The importance of oral composition is emphasized on pages 49–52. Its value in making ready and effective speakers can hardly be overestimated. It is a most useful exercise, too, as a preparation for the more formal written work.

To make the oral composition work successful, certain conditions must be met.

1. The topics must be varied enough to arouse and to hold the interest of the class. They must also be within the average pupil's range of interest. Group topics, like those which follow, meet these conditions. They give the pupil an opportunity to exercise his own choice within certain bounds, and they insure a variety of material for the class.

2. The first assignments should be the simplest possible, calling for a brief and informal recitation. Some pupils may at first hesitate to report their views or experiences, preferring to tell what somebody else did or thought, but they will soon overcome this reluctance.

3. The pupils are sure to take up this work with enthusiasm

and profit if the teacher will give a simple model recitation when he assigns the lesson, on a topic from the group which he assigns.

4. Let this oral recitation work be made the basis of constructive helpful criticism. Let the pupil who is reciting stand, facing the class. After he has rendered his report, let the teacher, from his vantage point in the midst of the class, converse informally with the pupil who has recited, asking him questions that will bring out the thought more fully, that will suggest changes in order of ideas, transition expressions, and diction. Encourage the class to ask such questions too. Such a course patiently and persistently followed will result in a most sympathetic relation between pupils and teacher.

Suggested subjects: —

1. Without reporting the name of the person interviewed, give some older friend's answer to one of the following questions: —
   - *a.* Whom of your acquaintances do you regard as a most successful man? Give the story of his career. (Omit all real names.)
   - *b.* Is a college training worth while? Give reasons for your answer.
   - *c.* Is a high school education worth while? Give reasons for your answer.
   - *d.* What occupation or profession had a boy best prepare for?
   - *e.* What is the best training for a girl?
2. Ask some one in whose judgment you have confidence what he would do if,
   - *a.* He were a millionaire.
   - *b.* He were a policeman.
   - *c.* He were mayor of the city.
   - *d.* He were principal of a school.
   - *e.* He were governor.
3. Get information about one of the following subjects from some one who knows about it, and report what he says to the class: —

a. Making maple sugar.
b. Running an automobile.
c. Life in a southern town.
d. Life on a ranch.
e. School life in Italy or Germany.

4. My experience away from home, in the country, on an ocean voyage, or in a foreign country.
5. My experience in earning, or in saving, or in losing some money.
6. My funniest, or most exciting, or weirdest experience.
7. An account of the best play I ever saw, or of the best concert I ever attended, or of the most beautiful scene I ever observed.
8. An account of the best short story I ever read, or of the best poem I ever read, or of the best address I ever heard.
9. A sketch of my hero of fiction, or of my heroine of fiction, or of my hero of history, or of my heroine of history.
10. An incident to illustrate honor, or courage, or truth, or patriotism, or fortitude.
11. Draw a flag of your own designing. Describe it to the class, and let your classmates try to draw it from your description.
12. Describe a common household utensil, or a carpenter's tool and let your classmates guess what it is.
13. Describe a scene that you find illustrated in some paper or magazine. Bring the illustration to class for your classmates to compare with your description.
14. Describe some famous picture, a copy of which you have seen. Tell the story suggested by the picture.
15. Describe a scene in a room of your own home or in the home of some friend. Explain the scene.
16. Describe a display in some store window.
17. Describe a scene that you have observed from a roof or a tower.

18. Describe a scene in some short story. Tell the part that scene plays in the story.
19. Describe some person whom you frequently meet on the street. Tell what your impression of the person is.
20. Without naming him, describe some famous historical character. Let the class guess his name.
21. Describe the face of some famous musician. Tell what you think his face reveals.
22. Describe the scene as people are coming from a church service. Comment on the appearance or the behavior of two or three persons.
23. Describe what you see on a ride of ten blocks on a trolley car. Interpret one or more scenes.
24. Describe a moonlight scene.
25. Describe a plot of ground having buildings on it. Locate buildings, walks, garden, etc., so definitely that any one can sketch a plan of the plot.
26. Describe the ground-floor plan of a house. Let your classmates draw it from your description.
27. Describe the most attractive or the most unattractive woman's hat that you have seen this season.
28. Describe the costume of the best dressed woman you have observed lately.
29. Give a personal description of a character in a novel recently read. Give your opinion of the character.
30. Without naming it, describe an unfamiliar animal. Let your classmates name the animal.
31. Tell how to reach your school building from a place so inaccessible that at least two changes of cars have to be made.
32. Tell how to make something.
33. Tell how to do something.
34. Tell how to prepare a lesson in English, history, biology, Latin, algebra, or geometry.

35. My ideas of the rules of success in life, based on my own observation.
36. How boys and girls can show their patriotism.
37. The attractions of my city, or town, or county.
38. The care, or the training, or the intelligence, or the habits of some animal.
39. Observations made during a walk in a park, or in a forest, or on a crowded street.
40. The things worth seeing in a museum, or in an art gallery, or at a country fair.
41. The trials or the opportunities of a clerk in a department store or of a country storekeeper.
42. An explanation of a game that I have learned to play recently.
43. Reasons for the success of some famous artist, or musician, or ball player.
44. Reasons why some great battle in Greek, Roman, English, or American history was won.
45. The qualities that made some famous man in Greek, Roman, Hebrew, Egyptian, or Italian history great.
46. The causes that led to some great event in the history of England, Germany, Italy, Greece, France, or America.
47. The causes that led to the failure of some man whom I know. (Don't mention name.)
48. Character sketch of a neighbor. (Don't mention name.)
49. Character sketch of a former teacher. (Don't mention name.)
50. Character sketch of my favorite character in fiction.
51. Character sketch of one of my classmates. (Let the class guess name.)

Make a debatable proposition on some feature of each one of the following general topics. Try to formulate your proposition without any help. Let each one of your classmates do the same, and thus insure an interesting

oral report from each one. Plan to argue on one side only of the proposition you formulate.

52. Home life; as, Every boy should have a monthly allowance.
53. The life of my city or town.
54. School life.
55. My state.
56. My country.
57. Reading; as, Kate Douglas Wiggin's stories are better for girls than Louisa M. Alcott's.
58. Amusements.
59. Statesmen; as, Asquith is a greater statesman than Gladstone was.
60. Country life.
61. Science; as, Every pupil should be required to study trees and plants.
62. Vacation; as, A vacation in the mountains is more beneficial than one spent at the seashore.
63. Recreation.
64. Required studies.
65. Occupations; as, Forestry presents more attractions as a vocation than civil engineering does.
66. Inventions, or discoveries.

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